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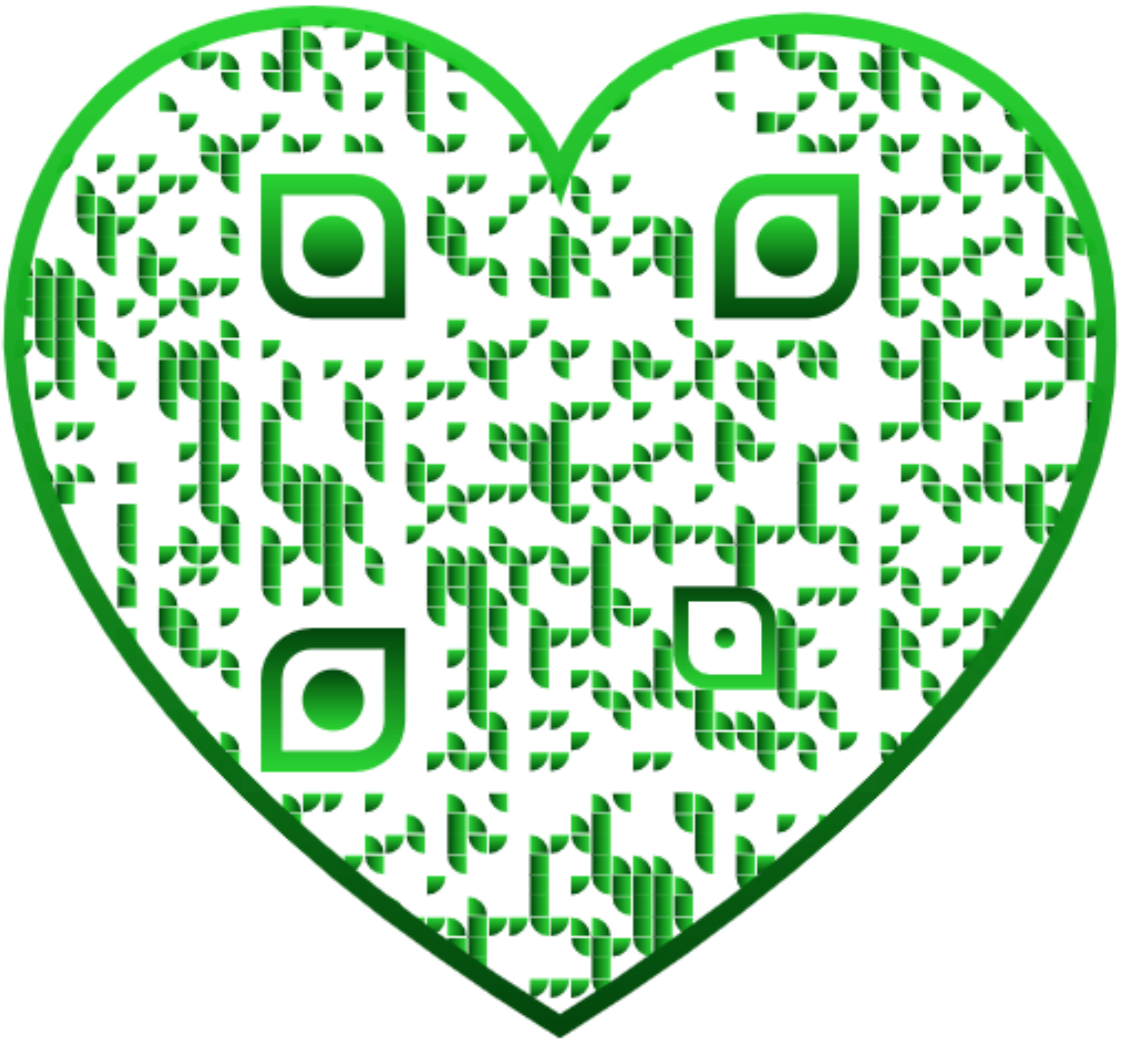
SO WHAT!



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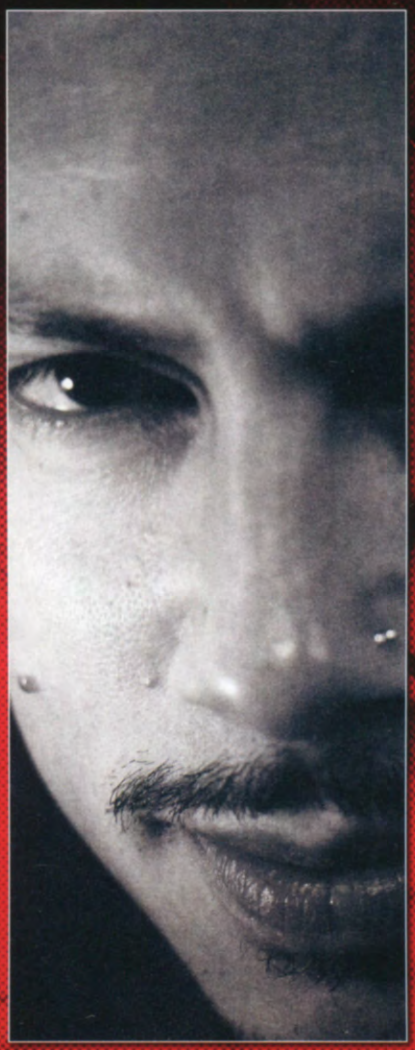

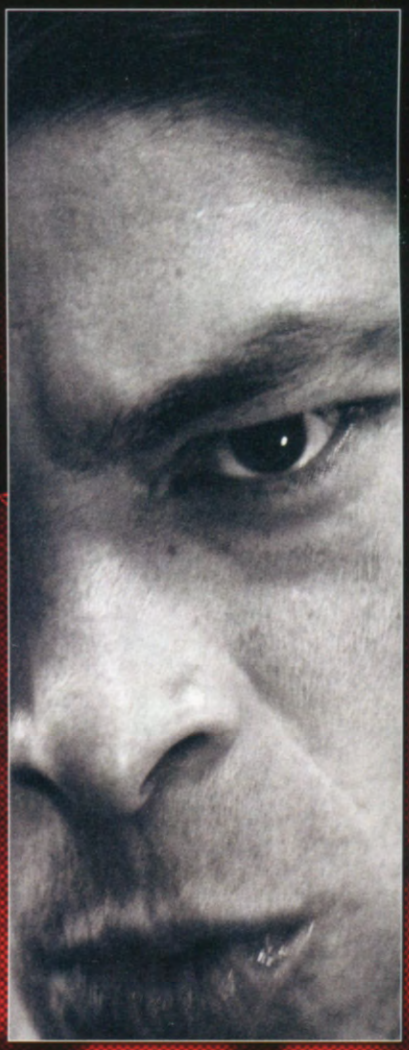

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SO WHAT!

THE METALLICA CLUB MAGAZINE · VOLUME 12/NUMBER 1/2005

THE METALLICA CLUB
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FEATURES

7 **THE FINAL "...ANGER" INTERVIEWS**
With the "St. Anger" era now officially closed, we present an exclusive last word on the "Anger" tour from James, Kirk and Rob, with Lars given space to live his life free from questions (for once!). Conducted just two weeks before the tour ended, in mid-November, here are those conversations in full.

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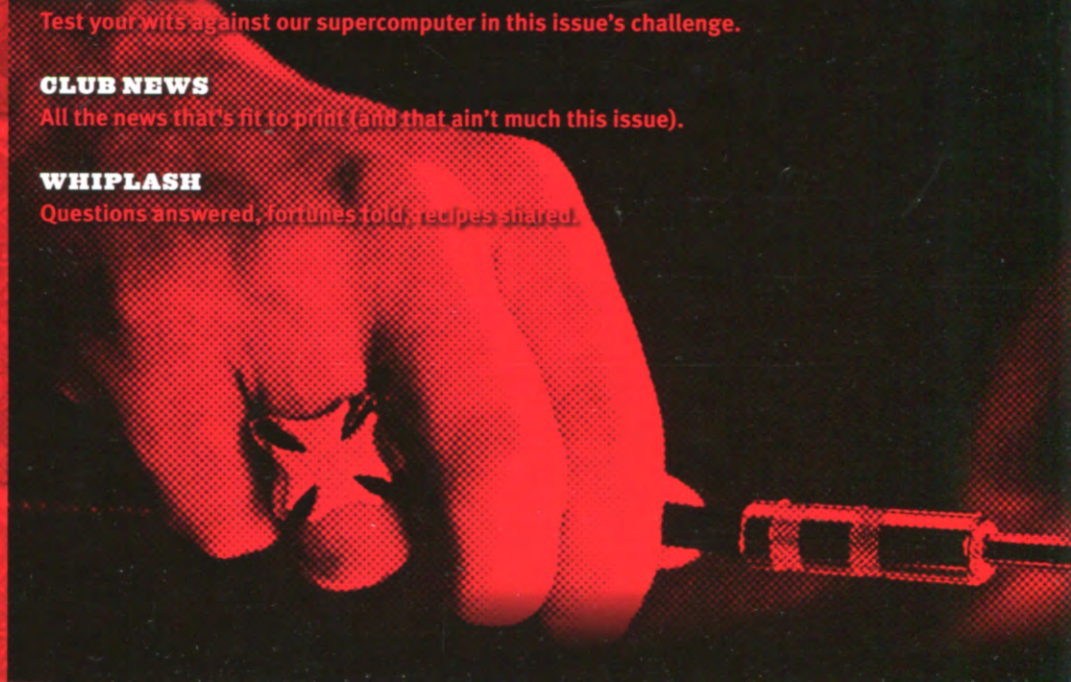

editor's note

...it's been quiet around the HQ...

...not a peep really...

...the odd creak of a door, the sight of Mike Gillies up to something, an occasional sighting of some Danish gentleman, and the odd appearance from a tall lead singer/guitarist with a bad-ass truck...

...yeah, it's been quiet on that side of the fence, but on our side, the ship keeps sailing...Toby, Danna and Kim keep bustin' hump to get merch out and flow new merch ideas in...Sam's been sloggin' away at the membership needs and wants, as well as helping me with departments...Vickie's been buried in keeping the ship on course...and Jeff has been beating a daily path through the information highways to keep our Web operations going...

...and that's the thing. Even though the guys are enjoying some thoroughly well-earned and deserved rest and relaxation, the mighty Metallica world keeps on moving...

...but you know the funniest thing about it? We all miss the flurry, the fury, the frenzy and the fun of project time, tour time, road time, and secretly, though nobody's about to admit it to each other at HQ, we, the Metclub, are getting as excited as you, the Metclubbers, for the next project to get up and running.

And I'll tell you this much. It's one helluva cool job when you're actually LOOKING FORWARD to the bosses getting back from vacation!

Until then, enjoy this final set of recollections from the "Anger" tour. Rob, James and Kirk all sat down to discuss the "Anger" era as it sat with them in November 2003, whilst Lars was focused on completing the tour and getting through what had been a difficult year for him. Thus this issue reflects that moment in Metallitime, but rest assured, your SW! editor will have sat down with the Great Dane for issue 12.2...ironically whilst the other guys have their 'do not disturb' signs up.

Enjoy,

Steffan, Ed'itter

P.S. A last minute announcement: As we went to print, news of our fine friend and collegue Robert "Elvis" Reisinger's death came through. We'll miss you Elvis. More in the next issue.

SO WHAT!

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enter... mailman

FAN STALKED AT GAS STATION SHOCKER!

So...I'm getting gas the other day and I'm getting ready to leave when someone taps on my passenger window... I look over and there stands freaking LARS and he says "Nice license plate!" My plate says METLLKA. I was pretty much stunned and all I could do at the time was give him a thumbs up and say thanks, and then I honked on my way out. I just want to say thank you for taking the time to come over and do what you did. That was very cool of you and I was smiling all the way home... and I'm still smiling. YOU ROCK!

Crystal Kentzell
Rohnert Park, CA

ED: Ah bless him... say, did you notice if he got premium or regular gas?!!!

A SHORTEST STRAW FAN WRITES!!!

Hi. I just wanted to say thanks for all you do, and the cool contests! I won one of the Smoked Pushead #4 glasses, and it is an honor to have it in my collection. Just wanted to show my gratitude, and say thanks again. Keep the cool contests coming!!

'Tallica forever,
Mike Plowman
Charlotte , NC

ED: Thanks Mike, but to be fair, thanks have to go to Vickie, Toby and Danna for keeping us here in mag land up to speed with cool prizes.

AN ENGLISH LASS WRITES

Hello. I just joined Metallica Club today. Just thought I would say I saw Metallica play live at Donington for the first time last year, they're cool. Also I bought their new DVD 'Some Kind of Monster' which is brill too. I love James' custom car in it, it sounds really nice and meaty, it must be those carbs. Am I right in thinking James built his car himself? He's done a great job.

I love Ford Escort MK-1's from the '70s. I own four of them and restore them. Not to stock condition, but uprated with competition parts, suspension, brakes, body panels and engine. But the engines are not as big. I run 1700 x/flow in two of them and 2.1 pintos in the other with twin 40s carbs. I gather James has a v8 lump under the hood. Bet that goes like shit off a shovel.

I got into Metallica about seven years ago, thanks to my boyfriend. Every album is great. I started only liking stuff off the "Black" album, but now the heavier the better. There are too many good songs to list a favourite one: 'Seek And Destroy,' 'Master of Puppets,' 'Four Horsemen,' 'One,' 'Battery,' 'Sanitarium,' 'So What,' 'And Justice for All,' 'Ride the Lightning,' the list goes on. Excuse my language, it's fucking cool.

I look forward to seeing Metallica play in the UK again.

Metallica rule,
Loz Jutton, UK

ED: Escort MK-1's? Marvelous. I remember them...was always partial to Rover 2000s too, but hard to get in these parts.

IF YOU SEE JIM FLASHING BY, DO NOT STOP HIM, DO NOT TRY...

Hey James, Lars, Kirk & Robert,

I just wanted to thank you guys again for signing my bike and transforming it into the MET-STER. I have won a few prizes already at European bike shows and probably a few souls converted to the Metallica-religion. I've spoken to a lot of older fans who had kinda forgotten about Metallica and believed that you guys turned into a commercial band. Ya know, the same old bullshit story. But after I talked with them about the past tour and its setlist and informed them about Niclas' silly little website and that they could register for free, most were anxious to check it out. I put flyers that were sent from the MetClub with the bike at shows and I guess James is still the big favourite (his postcards were gone first). I assume that a lot of the old-school fans will become more active again after they've seen 'SKOM.'

Quite a few have given me their e-mail to forward message on the next European tour and they'd like to come along. I'm hoping that the next European show, I can pick one and try to get as many bikes as possible along. (We'll need some parking security too, but that can be taken care of.) I'm really looking forward to new work and a new tour.

The Met-Ster will be in Daytona for Bike Week. I entered it in the Rat's Hole Show. I'm very nervous about the outcome as I have a lot of friends and family who helped me realize this special occasion trip and I don't want to disappoint them. I'm meeting the guys from the Damaged Orlando Chapter and hope we can have a great Metallica party in Orlando or Daytona. In any case, I owe it all to you guys and am very thankful for that!!!

Love and respect,
Jimmy Janssens-Middendorp
Belgium

ED: Nice one Jimmy... incidently, does anyone out there know where the title for this letter comes from?!!!

FIVE DAYS AND A HALF IN THE LIFE OF...

It doesn't matter who I am, the most important thing is this: my first METALLICA show was in 1988 when I was only 13 years old. Now I am 29 and have just arrived home from some METALLI-GIGS in the States!! Hell this is a long long time, 16 years being with METALLICA in my life, going to almost every city I could during those years to stare at them, enjoying music as much as possible and reloading energy time after time to go on with one's life!! When you think you have arrived to the top in a show, just having such a good experience with the boyz' behaviour, with all the stuff in the MET-CLUB working out year after year, and all the very nice people you met in every place on tour (you know thanks God I don't feel the same way some people write to you in SO WHAT having met unkind people in shows). I have known really good friends out there on the road, show after show that really kicked my

ass, helping me in whatever I need. I can't just write in a paper all the full experiences I have show after show, and all the feelings and magic moments I share on them. For me is basically all my life from a child to an adult. I remember my dad (not liking my affinity for the band) telling my mum when I was 13: "Don't worry about her, she will forget METALLICA with the years" but they were wrong, and they have learnt and known something for sure: METALLICA has been and still being the most significative thing in their daughter's life!! It's much more than just be thankful, but THANK YOU SO MUCH for keeping my dreams come true!!! People like you makes the fucking world go around.

Laura Cerdán Rodriguez
Pamplona, Spain

ED: I think we all enjoy reading these international tales...thanks Laura.

JOHNNY CASH VS METALLICA

To Lars, Kirk, Robert and James, Johnny Cash is my hero, my number one. I love his music, lyrics and how it affects me. This is the kind of music I listen to most, I never was really interested in metal or rock. Out of curiosity I went to see Metallica in Amsterdam on the 21st of June. It was amazing! I was captivated by their performance. At the end of the show I felt liberated, it was a whole new experience and I loved it! There was one minor thing, we had seats, big mistake, never sit at a Metallica show!!! How was I supposed to know, I am new in the business (I've learned my lesson now)! After that show Metallica wouldn't leave my mind. I decided to see them again, but this time I'd do it the right way! I found out where their world tour would be ending, San Jose USA. I knew what I had to do, found a friend crazy enough to go with me and went to America...Veni Vidi Vici!

San Jose, 28th of November. This time I was standing right in front of the stage, waving our Dutch Metallica flag, singing like crazy and enjoying every bit. Here I am, 24 and just discovering Metallica, with a lot more years to come I hope! This morning I looked up to the sky and asked: "Mr. Cash, would you mind sharing your number one place with the boys of Metallica?" To be quite honest, I don't think he heard me...it's a long way up to heaven you know. I once read he visited a Metallica show with his son, and he thought the show was spectacular. So I think he wouldn't mind.

Thank you Metallica!
Roos Johanna Brouwer
Utrecht, The Netherlands

ED: JC was quite a man...great observations Roos.

'SKOM' EMPATHY

Dear members of Metallica,
I have always had full respect for all of you and your music. I never realized how much sweat, tears and time you put into your music. After seeing your documentary 'SKOM,' I was in awe. It was one of the most triumphant movies I have ever seen. I am not a very touchy man but after seeing this I had an electrifying feeling that made my eyes tear up. I only get that feeling when I am up onstage jamming and the crowd is cheering for more. I would like to thank you all for that feeling. As a fellow musician your music has inspired me but after seeing your movie you have inspired me to do more. I now realize your music isn't just music, it's a story and your life. I signed up for the fan club after I saw 'SKOM' not just because you're Metallica, but because of your story and your music. You are my idols, and maybe I will get lucky enough to jam with you one day. For the fans, the music, and your story, you guys ROCK ASS.

Sincerely,
Dakota Ensminger
Palmdale, CA

MORE '...MONSTER' EMPATHY

I am wondering what words to say here after I watched 'SKOM.' I am just going to say it as it comes in my head so if it sounds bad then I guess it won't make it to next SoWhat! issue ha ha! I have now realized that there are a lot of things I need to get clear and strong enough in my head before moving onwards in my life. I remember when I was eight years old I got ahold of your first album "Kill 'em All." I have never listened to heavy metal back then but now here I am giving thanks to you for fighting so bravely to keep Metallica alive and me for my loyalty and dedication to Metallica. What I saw in the film is preparedness for a second cleaner round of Metallica and also readiness for a better person, myself, through your examples! I am engaged to a beautiful and caring person so now I feel anxious to do my part in this world and fight not to lose anyone in it especially my fiancée Marisa! I have never seen Metallica except in my dreams, but now I feel like I have known you for 14 years now. Hopefully I will get to meet and greet you soon! Thank you!

Emmanuel Azueta
San Pedro, Belize

ED: The film never seems to stop giving...and I suspect it will continue to reach out to different people at different times for many years to come.

BIG 'UP' TO JAN!

I was reading the latest SoWhat! and I realized I needed to let the band and everyone else in the club know how special Jan aka 'Boring Little Fuck' is. I'm in the Air Force currently deployed to Iraq. In mid-November I received an e-mail from Jan saying she was starting up Operation Metalli-Drop for clubbers supporting Operation Iraq and Enduring Freedom. She wrote that she was going to send several of us a boxful of Metallica goodies for the holidays. I was totally floored. She is taking time out of her day to make ours better.
Thank you Jan,
Sgt Brandon Harrelson,
U. S. Air Force aka 'Air Force B'
Camp Speicher, Iraq

ED: It speaks for itself doesn't it? Nice one Jan, and thanks for writing Sgt Harrelson... the Metallifamily at work.

OK, FIRST OF ALL THE ANSWERS TO ...STRAW 11.3!

JUMP IN THE FIRE
12 (through 9/30/04)

3/23/04 Edmonton, AB – Rexall Place
3/26/04 Vancouver, BC – GM Place
4/20/04 Uniondale, NY – Nassau Coliseum
4/26/04 Norfolk, VA – Norfolk Scope Arena
5/28/04 Helsinki, FIN – Olympic Stadium
6/2/04 Glasgow, SCO – Download Festival
6/8/04 Ludwigshafen, GER – Sudweststdion
6/18/04 Zurich, SWI – Letzegrund Stadium
7/2/04 Werchter, BEL – Werchter Rock Festival
8/19/04 Indianapolis, IN – Conseco Fieldhouse
8/28/04 Chicago, IL – Allstate Arena
9/21/04 Cleveland, OH – Gund Arena

DYERS EVE
13 (through 9/30/04)

3/5/04 Los Angeles, CA – The Forum
3/8/04 San Francisco, CA – Cow Palace
3/24/04 Calgary, AB – Saddledome
3/28/04 Seattle, WA – Key Arena
4/21/04 Uniondale, NY – Nassau Coliseum
5/2/04 Madison, WI – Alliant Energy Center
5/9/04 Winnipeg, MB – Winnipeg Arena
5/31/04 Chorzow, POL – Slaski Stadium
6/13/04 Munich, GER – Olympic Stadium
6/19/04 Zaragoza, SPA – La Romareda Stadium
6/21/04 Amsterdam, HOL – Ajax Arena
6/23/04 Paris, FRA – Parc des Princes
8/28/04 Chicago, IL – Allstate Arena

METAL MILITIA
5 (through 9/30/04)

4/20/04 Uniondale, NY – Nassau Coliseum
5/1/04 Cincinnati, OH – US Bank Arena
6/10/04 Gelsenkirchen, GER – Arena Auf Schalke
6/29/04 Padova, ITA – Stadio Del Plebiscito (or Stadio Euganeo)
8/25/04 Ft. Wayne, IN – Veteran's Memorial Coliseum

SOME KIND OF MONSTER
3 (through 9/30/04)

8/24/04 Peoria, IL Peoria Civic Center
8/25/04 Ft. Wayne, IN Veteran's Memorial Coliseum
8/27/04 Chicago, IL Allstate Arena

shortest straw

TIE-BREAKER: The longest gig in Metallica history was on May 10, 1997 in Ft. Worth, TX at Tarrant County Convention Center. This show was filmed by Wayne Isham and later released as 'Cunning Stunts.' Due to a technical malfunction during the filming the night before, some songs were performed twice, which is why the show stretched on for quite some time. The setlist of the night was:

Intro Jam (Bad Seed) / Lars Introduction
So What
Creeping Death
Sad But True
Ain't My Bitch (2 takes)
Hero of the Day (2 takes)
King Nothing
One
Fuel
Bass/Guitar Doodle
Nothing Else Matters
Until It Sleeps (2 takes)
For Whom the Bell Tolls (2 takes)
Wherever I May Roam (2 takes)
Fade to Black
Kill/Ride Medley (Includes excerpts of 'Ride the Lightning,' 'No Remorse,' 'Hit the Lights,' 'The Four Horsemen,' 'Seek & Destroy,' and 'Fight Fire With Fire')
Last Caress
Master of Puppets
Enter Sandman
Am I Evil?
Motorbreath

...and the winners are...

Grand Prize: Corey Dowell
Runners up: Tim Carr, Randall Mull, Dan Nykolayko.

NOW...12.1...A NEW DAY, A NEW '...STRAW'...

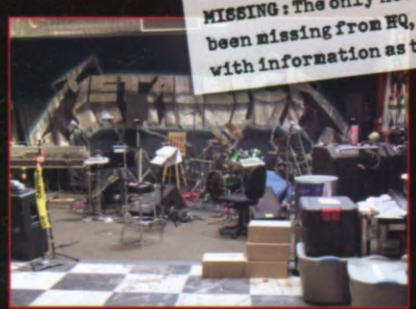
As you might have gathered, it's taken us all a heck of a long time to clean up around here after two solid years of damn hard work. And as we dig around the HQ, cleaning up and finding things we'd forgotten about, we come across some Grade-A treasures! Now, way back in the Summer of 2003, we'd been thinking about having ourselves a little HQ bar–b–que with the boys, only for them to decide they should bugger off out on tour for two bloody years and leave us without a summer cookout! We had plates, some utensils, even some chips fer cryin' out loud, that were all autographed by Metallica's own King of the 'Que, James Hetfield... and y'know what we thought when we found these rare, unique and hot–diggidy–damn supplies? Why hog them all for ourselves when we could make them a GRAND PRIZE for someone else's summer cookout.

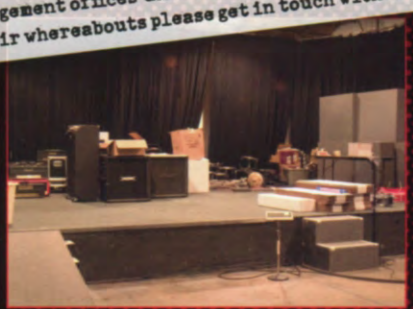
So that's what's at stake...a unique and rather special Metallica cook–out kit (or parts of)...whaddya have to do to win? Simple. Either in one kickass illustration/photo, or a hundred words or less, describe the PERFECT summer bar–b–que. The one we like the most will win the vitals. Two runners–up will receive a crew–only Metalli–embroidered button–down work style shirt (sorry, XL only but hey, it's summer! Be loose, be cool!).

Answers to us by July 30th. Thanks and get cookin' with those ideas!

club news

MISSING : The only news we have is this....since November 29th 2004, the members of Metallica have been missing from HQ, management offices and concert halls internationally. Would anyone with information as to their whereabouts please get in touch with us? Thank you.





MARTIN 'MARTY' MAZANEC

On January 14th 2005, 19 year old Martin 'Marty' Mazanec sadly passed away from brain cancer. He was a bright, multi-talented and generous soul, as well as a good and loyal friend to all who knew him. The Metallica Family sends its wishes and sympathies to Marty's family.

THE FINAL "Anger" Interviews

As I write this, on March 1st, Metallica have been off tour for just over three months. In that time they have been quiet...very quiet. The one comment I've heard is that three months seem like three weeks. The guys are still recovering, but rumblings are coming, the odd distant rumble of thought pertaining to activity...but hang on, I'm getting ahead of myself.

These following three interviews with James, Rob, and Kirk, were done during the last two weeks of the "Madly In Anger With the World" tour. Before you all ask 'where's the Lars one,' at the time we were doing these, Lars was merely trying to survive not just a tumultuous year, but a pressuresome final few weeks of touring. He did, as we all know, get divorced during 2004, and the stress of that situation, plus the demands of the road, added up to a man who needed to just concentrate on his work. It was agreed that we would not do any talking at this time...instead, I can tell you that Lars and I will have talked by the time you read this, for a story to take over a good portion of our next issue.

Meanwhile, I wanted to have a record from Kirk, Rob and James as to how this tour had been and how their lives had been during it. Thus here we are; three interviews done towards the end of November. Time capsules. A direct view into the minds of men who were approaching the end of a marathon.

As with all SW! interviews, these are moments in time, archives, and perhaps a great place at which to officially close the entire "Madly In Anger..." chapter.

Steffan Chirazi - editor

MESA

James Hetfield

11|2004

AS JAMES HETFIELD STRIDES INTO A DRESSING ROOM BACKSTAGE IN JACKSONVILLE, FL, THERE IS A CRACKLE IN THE AIR. HE ALWAYS CARRIES WITH HIM A PRESENCE, AND TODAY THAT PRESENCE IS EDGIER THAN NORMAL. IT FEELS AS THOUGH HE'S A LITTLE EXTRA-WIRED, AMPED UP, MAYBE A TOUCH NERVOUS, PERHAPS GENERALLY A LITTLE APPREHENSIVE ABOUT THE FORTHCOMING END OF THE TOUR. IT HAS BEEN A LONG TOUR, AND FOR HETFIELD THE TIME IS OFTEN A BLESSING AND A HARDSHIP. ALTHOUGH GRATEFUL FOR THE FACT IT HAS TRANSPIRED THE WAY IT HAS, HETFIELD IS ALSO WARY OF HOW THIS LONG TOUR HAS AFFECTED ALL ASPECTS OF HIS LIFE.

OF THE MANY CONVERSATIONS WE'VE HAD OVER THE YEARS FOR SW! MAGAZINE, I HAVE TO SAY THAT THE ONE WHICH FOLLOWS IS PERHAPS THE MOST OPEN, HONEST AND VULNERABLE OF THEM ALL. HETFIELD IS UNAFRAID TO NOT ONLY RE-ADDRESS TOPICS SUCH AS ADDICTION AND INSECURITY WITH FRESH PERSPECTIVE, BUT TO FURTHER ELABORATE ON HIS ONGOING VULNERABILITIES AND CONCERNS. AT THE SAME TIME, YOU GET THE IMPRESSION THAT 'JAMES HETFIELD THE METALLICA FRONTMAN' HAS NEVER SPENT HIS TIME ONSTAGE WITH AS MUCH CLARITY, FOCUS, ENERGY OR ENJOYMENT.

YET AS HAPPY AND CHEERFUL AS HE OFTEN IS, THERE ARE TIMES WHEN THE ORANGE COUNTY TEENAGER WHO HELPED START THIS BAND INSTANTLY APPEARS, AS IF PRESENTED VIA A TIME WARP. IT IS A DICHOTOMY THAT, AS YOU WILL SEE, CAUSES HETFIELD THE SORT OF CONFUSION THAT WOULD SURELY HAPPEN TO ANY OF US JUGGLING SO MANY BALLS. THE GOOD, THE MAD AND THE UGLY, WITH A HEALTHY SLIVER OF APPRECIATION AND ANTICIPATION. AND I THINK IT'S STILL IMPRESSIVE THAT A MAN WHO COULD TAKE SO MUCH FOR GRANTED, WHO COULD RUN AND RUN WITHOUT EVER HAVING TO BE CAUGHT, CONTINUALLY CHOOSES TO TRY AND CHALLENGE HIMSELF ON ALL LEVELS, AND OPENLY DISCUSS THOSE WITH US. IN A SENSE, PERHAPS WE'RE THE SAFEST REFUGE FOR SUCH CONVERSATIONS...

STEFFAN CHIRAZI

Can I do it sober, can I do it clear-headed? Can I do it just because I love it? Those were the questions I had. But as soon as I stepped onstage I looked at us, I looked at the audience, and that satisfaction totally blew the weight off my shoulders.

STEFFAN (SC): LOOKING BACK AT APRIL 2003, IS THIS WHAT NOVEMBER 2004 LOOKED LIKE BACK THEN?

James (JH): *(chuckling)* No. Well, Summer of '03, "Summer Sanitarium," and back then the booking was happening and there was this magic number of 80 shows for the US. 'Why 80 shows?' Because there's 80 playable arenas in the US! 'Oh OK, of course!' I didn't know that before, so OK, we're doing 80. Then you get through to around 40 of them and you do start to wonder if you should've been tapering them off towards the end instead of adding to them. Aside from the seven weeks in Europe, this particular month has probably been the hardest. But y'know what? It's fine. It feels fine. For me it becomes about trying to decipher the psychological stuff that my head plays on me. There's the light at the end of the tunnel, and whenever there's only three weeks left until the end of a leg or whatever, it seems to take forever, but the two hours onstage seems to go by too fast. But hey, ending in the States and ending here at home is cool.

SC: ARE YOU SURPRISED IT'S HELD TOGETHER THIS LONG? ARE YOU SATISFIED? DID YOU EXPECT THIS?

JH: I'm not surprised, I'm more grateful that, hmmm, that things have gone so well. Obviously for personal reasons this has been the funnest time I've had on tour, the clearest, the best time onstage, there's no doubt about that. But when the tour started out, there was a lot of insecurity. I certainly didn't know how I was going to handle it out here, how I'd deal with it, and the more we did it, the more comfortable I felt, the less I worried. But that was also compounded by having new people in key positions *(on the crew – ED)*, a new tour manager, production managers, stuff like that and people we hadn't worked with before. And then with our reliables, who are just a tiny bit further down the ladder and can certainly get things done without anyone telling them what to do, all of a sudden they're taking direction from someone they don't know, which is a bit of a power-trip, but more than that they just hadn't built trust. With them or with us...we weren't showing them the respect either. I know the crew gets a lot of cues from us...err, well, I like to think that heh heh heh...but y'know, if we don't show these people respect and say 'we're really comfortable with these people in charge'...but we weren't. We weren't comfortable at first, and we're not gonna lie to the crew. So it took a while. We went through a couple of production managers and a couple of other people, some people from the past came out and filled in for a while...Dan Braun came out y'know? A lot of people stepped up! Obviously the band members, but also down on through the whole crew, the people who have been with us for 20-plus years, the Big Micks, Pauls, backline people, Flemming, there's people who have been with us for a long time. And they make it comfortable for us, they make it good. So we're proud that everyone has stuck to it, everyone has made it good, the bands we've had out, Slipknot, y'know? All of them. So it's good, it's been really good.

SC: HOW DID YOU LEARN TO DEAL WITH, AND RE-DISTRIBUTE, THE OBVIOUS WEIGHT ON YOUR SHOULDERS? THERE'S THE PERSONAL WEIGHT OF WHAT YOU HAD TO DEAL WITH, AND THEN THIS CREW STUFF...I FEEL THAT YOU SOMETIMES TEND TO KEEP QUIET AND TRY AND TAKE IT ALL ON YOUR SHOULDERS, SO HOW DID YOU LEARN TO RELEASE SOME OF IT? WHEN DID THAT PROCESS BECOME COMFORTABLE?

JH: The weight I put on myself, y'know, 'I am the leader onstage for this band, can I do it sober, can I do it clear-headed, can I do it without knowing there's this cookie at the end of the night whatever it is, go drink, go to a strip club, whatever it is that won't be there, can I do this just because I love doing it?' Those were all questions I had, but as soon as I stepped onstage I felt it. I looked at us, I looked at the audience, and I knew I didn't have to carry any weight because that satisfaction totally blew the weight off my shoulders. I just knew that 'that' was going to carry me. Just getting goose bumps onstage when everyone was smiling and happy...I mean right there, even the fear I had of showing happiness onstage *(laughs)* was something! 'Wow stop smiling or they'll think you're some dorky kid who just got onstage for the first time!' And essentially I was! But it felt cool to smile and show people how good it felt, and then there were times when it didn't feel so good and I'd have

them smile for me...but just the freedom on that stage. The freedom to say whatever I felt at that moment, even if it was scary, like 'I feel kinda shitty, kinda down but now that I'm up here I'm feeling better' and everyone go 'right on' instead of going 'oh my God I paid money for this? Entertain me! I don't care about your feelings!' But they do, and it's good.

SC: WAS THERE A PARTICULAR SHOW WHERE YOU FELT THAT RUSH OF EXCITEMENT AND RELIEF FOR THE FIRST TIME?

JH: it started early on, in Europe...I was able to really feel it then...we were very grateful to be up there together, and just getting goose bumps and not because you're cold, heh heh heh, but because I felt alive and that my skin was reaching out for more...it felt pretty awesome!

SC: GOOSE BUMPS IN 90 DEGREE HEAT AIN'T FROM THE COLD.

JH: Uh-uh, heh heh heh...

SC: LET'S TALK NOW ABOUT PHIL TOWLE, THE TOOLS HE GAVE, AND REVIEW THE WHOLE PROCESS. IS IT SOMETHING YOU LOOK BACK AT AS A SURREAL EXPERIENCE? DID HE GIVE YOU THE RIGHT TOOLS? DID HE SHOW YOU HOW TO USE THEM OR LET YOU KEEP THEM? DOES IT SEEM LIKE A DETACHED REALITY WHEN YOU LOOK BACK AT IT, AND REVIEWING IT, WHAT DID YOU GET FROM IT ALL?

JH: Ohh...Phil's a good tool salesman, yes. There are times when I look back at it as very surreal. 'Was that really me?' but then also 'was the 'me' before that also really me?' Y'know, the drunk, out of control, lost, hating...hateful, hating every moment of life, well not that drastic, but when I was down I was doooowwwwn. And it's like I had to go to the other extreme , the almost hippy-trippy side, spiritual, of out-of-body experiences of being reborn, of this and that, finding Jesus, religion, higher power, y'know, hugging everyone every time I see them or say goodbye. I had to go to that other extreme to see where the middle was. And after a while I didn't have to do all that to feel that I was making progress or feel that I was OK, because my fear was slipping back to the other side. In a way it feels surreal, yeah, because a lot of it just took over and started doing stuff, and I do believe it's a higher power or angels or my parents guiding me when they couldn't before, there's all kinds of theories that feel comforting to me. But now being somewhere in the middle feels 'right' and I feel like my perception of how everybody else feels.

SC: AND I'M ASSUMING THAT DEEP DOWN, YOU KNEW YOU'D END UP ALL RIGHT?

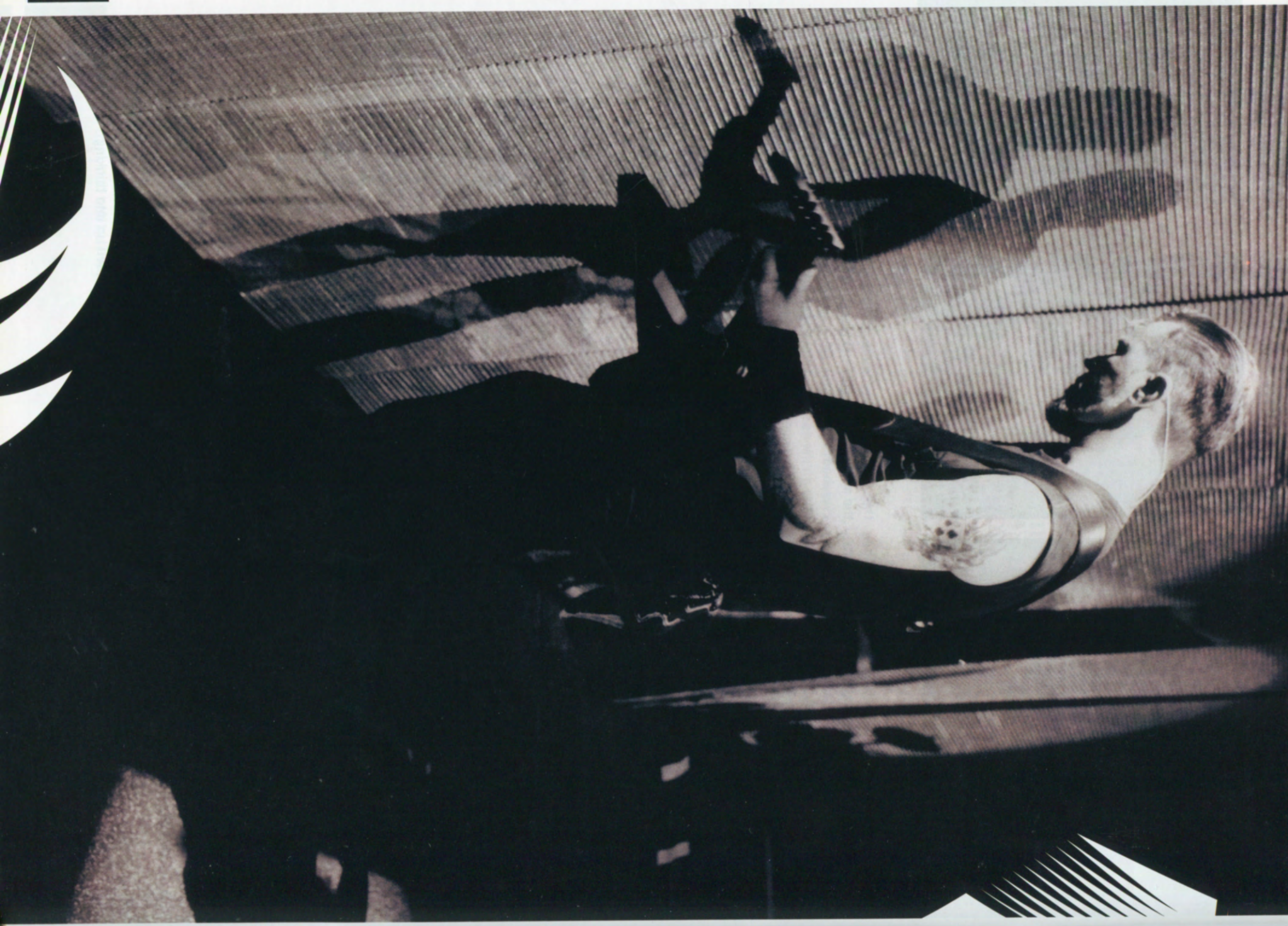
JH: I never knew that. I thought I was a totally unique and fucked up individual, I didn't take it for granted that I'd find a middle ground. In fact, and of course, when I found this other way of thinking, I thought I should stay there because it's better. But the extremeness of that didn't work with normal life either. So somewhere, being a caring person, standing up for myself, I've learned that 'hey, I'm down for now, I'll get better but things are good. They'll get worse but that's OK.'

SC: ARE YOU NOW MORE COMFORTABLE WITH YOURSELF ON THAT FRONT? THERE WAS A TIME WHEN YOU WOULDN'T HAVE GONE ANYWHERE NEAR ANYTHING COMPULSIVE, BUT NOW ARE YOU OK WITH SAYING 'I LIKE TATTOOS AND IF I WANNA GET A BUNCH I WILL, THAT'S FINE, IT'S SOMETHING I'M INTO.' ARE YOU COMFORTABLE WITH THAT?

JH: It's something I think about all the time. Is this compulsive? I'm aware of it, but there are also times when I really worry about it. And then there are times when I say 'oh God, is that what I really want my life to be?' To sit and worry about everything becoming some compulsive disorder? Buying car parts on eBay every single day, OK...is that it? Now, then, is my wife compulsive about the children? Just starting to over-analyze everything. Yeah, of course, the cars, the tattoos...yeah, that too goes up and down. 'OK I feel like that's enough, I'm doing it too much' and then other times 'well that's a part of me'...and if that wasn't there, what would I be doing...?

SC: ...THAT'S WHAT I'M DRIVING AT, THAT YOU'RE WILLING TO ACCEPT PARTS OF YOU THAT ARE...

JH: ...and also learning to accept that yes, I get compulsive with things. And that can turn into a compulsive thing itself; compulsively thinking about being compulsive! Wondering when it's gonna end, wondering if that's always going to be me, wondering...*(sighs)*...I can wind myself up into thinking



about living rather than just living, and I can't do that...but Phil, and how his tools work. It's really interesting how, say, a baseball player who's very successful goes on playing baseball and he finally becomes aware of how someone else ties their shoe. And he says 'wow, why didn't you tell me?' And they say, 'well, you're supposed to know!'

I'm sure there were times when people didn't want to come up and show me stuff, thinking I'd just yell at them. I wasn't very open to simple life instructions, I was more focused on the anger of why my dad didn't teach me those things instead of just learning them, or even wanting. So Phil taught me a lot about how to deal with those things.

SC: SO THERE'S A POSITIVE LEGACY OF PHIL'S TIME...

JH: Oh yeah, there's no doubt. And I choose to remember that time.

SC: WHEN YOU LOOK AT THE FILM, TAKING IT AS A MIRROR, IS IT ONE YOU'RE COMFORTABLE LOOKING IN OR DOES IT SHOW AN OLD REFLECTION THAT LEAVES YOU THINKING 'OK'...

JH: It's really both. I'm sure if I watch that movie in a year I'll learn something different. I think it's kinda like a song. You hear a song differently later on, you're more open to 'this' way of thinking so then you think like that. Some movies, when you first watch them and you're a certain age you don't care about them, and then later on in life it becomes 'wow!' and hopefully that's what this movie will be about for us.

SC: ARE YOU DETACHED FROM THE MOVIE WHEN YOU'VE WATCHED IT? IS IT SURREAL?

JH: Yeah. I'm watching as an outsider. There are times when my heart starts going again, the fight scenes and stuff...I find myself saying 'why didn't I just say...' and then I say it! Which is when I realize 'oh OK it's really me 'cos I'm thinking that too right now!' but it's a moment in time that's captured, I don't live like that, I don't have to stay like that, and hopefully it will be a learning tool for years.

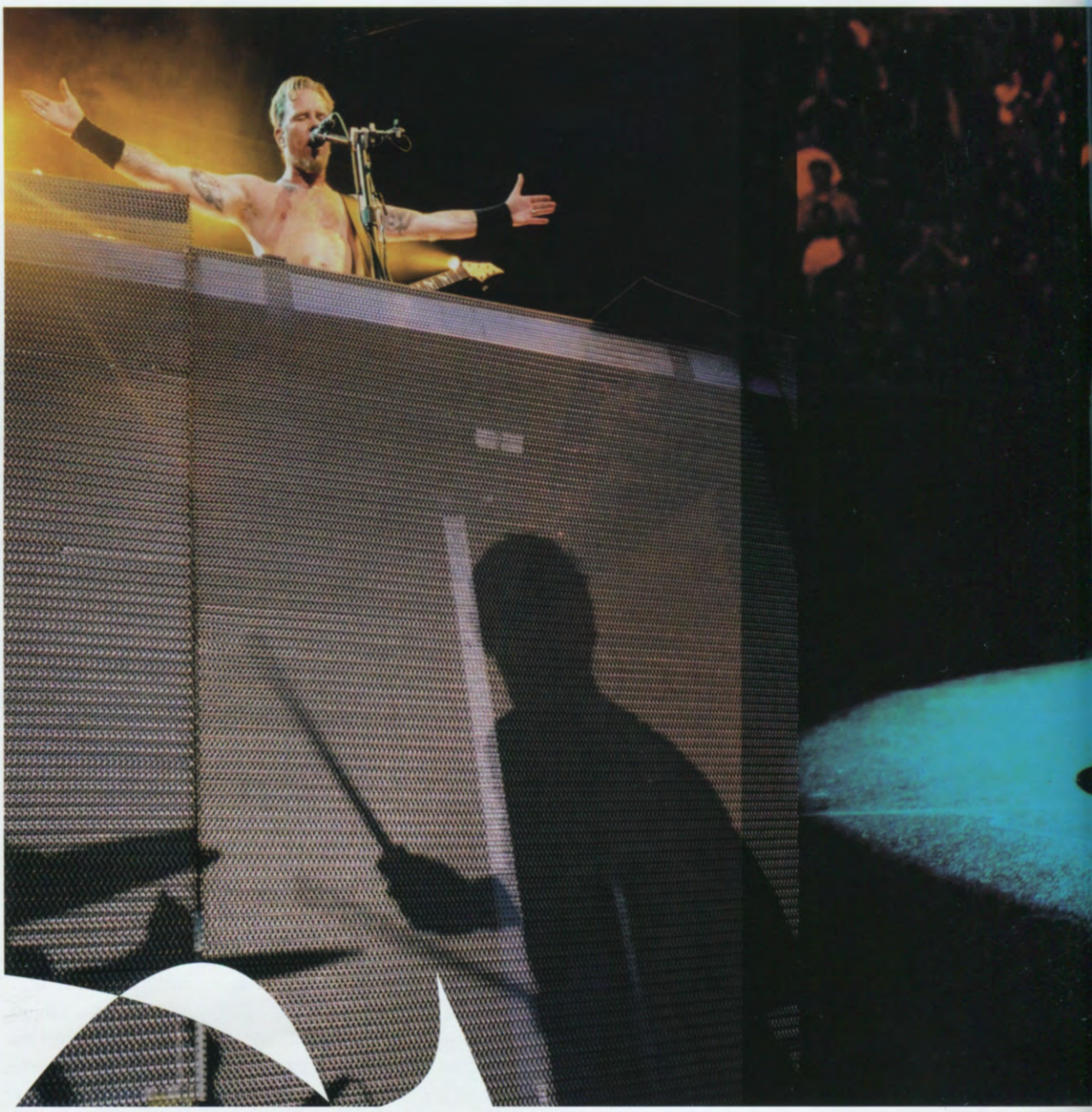
SC: LET'S TALK ABOUT WHAT ROB HAS BROUGHT TO THE BAND NOW THE TOUR'S OVER? WHAT HAS HE MEANT TO YOU?

JH: What Rob has meant to me is stability, consistency, he's also happy. He puts across that he's happy whatever's going on. And I see how him and Kirk deal with emergency situations differently than I do. Lars doesn't show up for Donington. A prime example. And those two guys...they did it a 'backyard' way, a 'street' way, like 'hey come in here, I'll show you the song, it's all cool.' I was running around trying to scientifically figure it out, saying 'who's gonna play this best and this best' and the way they went about it was very 'people friendly.' They're 'people' people, and I think I'm less of a 'person' person! I'm so glad that they were there and that I just was there helping them do what they do too, we were all supporting each other. It was so awesome, because that's a lot of the stuff I know him (Kirk) and Phil were working on, and I never felt they could make a move without me. Not in a selfish way, but in a past history way. They're gonna look at me and say 'what do we do' and they didn't do that! We all sat down as equals and assessed the situation, which was so cool.

The other thing that Rob brings is a sense of freedom, to me. His lifestyle...'hey, I'm gonna go surfing off here for a while and stay with someone I just met.' It blows my mind. I don't trust people in that way. I've got loads of offers, 'hey, come pig huntin' in such and such,' and 'cool, thanks, I appreciate that' but I'd never follow up on that. Why? Because they might want an autograph, blab to their friends that this and that, and I really do that with people 'what do I get out of this? Where's the trade here?' and...*(sighs)*...I know that's from my dad, and his business sense y'know, his whole deal was 'if I expect something from someone then they're gonna want something from me' and maybe they're not even close to thinking that. Rob gets that, Rob shows up with no expectations or personal attachments and I admire that a lot. I blamed a lot on the fame, heh heh, and of course Rob hasn't got any, right!!! He's been out there playing as long as any of us, y'know, he's so stable. And again, up onstage I see how much he loves it.

SC: DOES HE PULL YOU THROUGH THE ODD GIG?

JH: Oh yeah! Sometimes between songs I'll go up to him and say 'guess what, I'm not the drummer!' and he'll say, 'that's right, Lars is drumming tonight, and you sing and play guitar tonight.' It's about keeping your own side of the street clean



and not worrying about the other side, and then we can all talk about it later, heh heh heh.

SC: STYLE-WISE WHAT WILL HE BRING TO THE SOUND? WILL WHAT HE BRINGS TO THE TABLE BE HEARD?

JH: There's no reason not to hear him. The other way worked for a while but people became unhappy with it...taking for granted the wheel that doesn't squeak, y'know? It can still fall off. You still need to feel you're cared about and appreciated even if you don't make the big stink or raise a big noise in the studio. It doesn't mean you shouldn't be heard. We're not gonna make that mistake. Every idea will be checked out, and hopefully, the more ideas are presented by everyone, the more comfortable it will feel.

SC: NOW LET'S CHECK IN ON YOUR ONGOING RELATION-SHIP WITH LARS. YOU'RE LIKE THE LENNON AND MCCARTNEY OF HARD ROCK DYNAMICS-WISE, SO HOW'S IT GOING RIGHT NOW? IT'S A VERY INTENSE, FAMILIAL DYNAMIC AFTER ALL.

JH: Y'know, I've noticed over the length of our career that we'll float from friendship to business back and forth. And when you've got two guys who wanna control how that flow is, sometimes it works better than others. Communication-wise it could be better. I know he's going through a lot of tough stuff *(reminder that this interview was done in mid-November 2004 – ED)* and he's got a lot of tough stuff to deal with. And ahhh...yeah, the playing onstage, it started to show. So we had a chat, in a very non-threatening way, 'hey what's up, how can we help?' and the more that was talked about, the better. We all get in our down spots, like 'man, I want this to be done' and then you mention that when it's over you'll wanna be out here! So let's enjoy every minute,

let's worry about what's gonna happen later on, later on. And I know how hard that is for him, and for myself, when you've got important stuff coming up in your life it plays with your head. It's essentially 'how am I going to control that situation? How am I going to manipulate that so it comes up how I need it?' and you have to start early on that stuff instead of letting go with it. But overall it's pretty cool. Sometimes there is this vibe when 'aggh we don't wanna see each other,' and I can tell when that vibe is. And other times he's down and I'm up and I wanna help out, then when I'm down and he's up, he wants to help out. You don't wanna be the down guy, and it's tough to show that you're the down guy in front of each other.

SC: SO THE DYNAMIC OF YOUR RELATIONSHIP REMAINS ESSENTIALLY THE SAME, IT'S NOT LIKE 'WOW WE SPENT A TON OF MONEY ON THERAPY, WE SHOULD BE ABLE TO WORK EVERYTHING OUT ALL THE TIME IMMEDIATELY' AND YOU'RE COMFORTABLE WITH THE FACT THAT LIFE IS LIFE.

JH: It's not like we didn't learn anything from those years, or we didn't try to figure it out. We learned a lot about each other and ourselves, and that's the key thing. If you learn a lot about yourself and the way you interact, then it's a positive thing.

Therapy is not a cure-all, it's a catch-up. It's like spring cleaning, and then you gotta keep things clean, and then sometimes you don't, and then you gotta dig in again. With us...it's a relationship dude, and that's cool.

SC: THE AMOUNT OF PHYSICAL AND MENTAL ENERGY YOU'VE PUT INTO FAMILY HAS MANIFESTED WHAT IN YOU AS A PERSON? WHAT'S CHANGED?

I'm really looking forward to [the time off], but I'm also really scared. 'Where do I get my drug?' My drug out here is two hours on that stage. I feel important, I feel like I'm delivering a message, I feel productive, I feel creative.

JH: What I've noticed is that it's hard to get close to people. I find it difficult. Even the people I say 'I love you' to every single day, hug them, wanna hold them...I want 'that' to be the love. It's this thing I got from my parents, that touch or caress or being together, that showed love...not so much what I noticed, was the mundane-ness of taking the kids to school, talking to their teacher, getting to know their friends, picking them up from school, and that's hard for me. I mean, taking them to school and picking them up is easy, I love when they run to me and say 'DADA' there's a huge 'hit' man. But what's difficult is that this lifestyle is all about 'you you you' and it's hard to get away from 'me.' It's embarrassing to think that there are times it's not as comfortable to be around the family, or my fear that the wife's going to take off for a weekend with her friends. Well, uh, my initial thought is 'I'm stuck with the kids, what am I going to do?' and then I love it! I'm the boss! We're going to get ice cream now because I don't have to check in with anybody else! But y'know what? I worry about being a good dad so much, I worry about that one thing I don't do, or that thing I do which is going to scar them, because of the scars I have, and I don't wanna carry that burden of 'I did that' and I end up not wanting to do anything! And that's ridiculous because there's another scar right there! So I run in circles with myself around that, just allowing myself to be 'me' and just telling my wife that sometimes I just don't feel like family material, while other times 'how could I live without this?' I talk about struggling with it more than I probably actually do struggle with it.

SC: WON'T THIS BE THE FIRST LONG-TERM STRETCH YOU'LL HAVE HAD TO BE 'YOU' WITH THEM, WITHOUT ANY METALLICA ACTIVITY, SINCE THE REHAB PROCESS?

JH: Yeah, and that makes me somewhat fearful. We've had a month off, but this is extended time. I'm really looking forward to that but I'm also really scared. 'Where do I get my drug?' My drug out here is two hours on that stage. I feel important, I feel like I'm delivering a message, I feel productive, I feel creative. When I get home, how do I adapt to not having that? Can I find that in my family? Can I find that in my children? Can I organize vacations or trips that are as exciting to me...I guess I fear the mundane. I don't fear schedule, I crave schedules, but I fear the mundane-ness. It's like I'm afraid I'll have to do something extraordinary to feel like I've done something.

SC: DO YOU THINK THEREFORE THAT YOU'LL TRY AND RECORD AT HOME TO BREAK THINGS UP OR WILL IT A COMPLETE BREAK? I MEAN, BEING A 'CREATIVE' ARE YOU ABLE TO COMPLETELY TAKE A BREAK?

JH: It's just like saying 'now we're gonna write an album so 'go'...' you can't just stop being creative. It's there, sometimes you pay attention to it more, sometimes you don't. I have to play, I mean it's like breathing, but y'know Francesca was sick the last couple of days I was home. So I was taking care of the kids and her, and man, it felt great! And then when I'm out here on the road, I really miss 'em. And I know that the time spent with them is part of intimacy and part of love. But then there's this part of me that doesn't wanna get too close because they'll go away, or won't like me one day, or leave, and I cannot keep living that way because you end up in the red.

SC: SO 2005, SIX MONTHS OFF, ARE YOU ALREADY THINKING OF THE NEXT RECORD?

JH: The only thing I'm thinkin' about is that it's gonna be exciting, it's gonna be fun, we're gonna get to go back to HQ and our clubhouse with its awesome vibe. And now I'm excited for Rob to move up north, it's up to him when it happens, or if, when we start doing the record probably, have him be one of the homeboys up here, that's kind of exciting. But just the writing with him...we've been jamming...he's an awesome player man!

SC: IT'S A FUNNY, IRONIC THREAD IN METALLICA HISTORY. YOU HAD A CERTAIN BASS PLAYER AT THE BEGINNING WHO TOLD YOU TO MOVE FROM LA TO THE BAY AREA, AND NOW YOU'VE GOT A BASS PLAYER IN LA TO MOVE TO THE BAY AREA. BOTH LONG-HAIRED-PLUCKING BAD-MOFOS TOO!

JH: *(laughing loudly)* Yeah that's pretty ironic, and it's good...it's real good.

Kirk Hammett

11|2004

DEEP IN A PENSACOLA, FLORIDA DRESSING ROOM, I SIT DOWN WITH A RESPLENDENTLY HEALTHY, TANNED KIRK HAMMETT TO ROUND UP THE LAST YEAR AND A HALF. HE'S VERY, VERY RELAXED, CHEERFUL AND HAPPY THAT A REST IS IN SIGHT. THE JUXTAPOSE THAT IS LOVE OF PLAYING VERSUS NEED FOR SOME TIME OFF IS NEVER GREATER THAN WITH A TOURING MUSICIAN. TOURS LIKE "MADLY IN ANGER" ARE WHAT BANDS LIVE FOR, THE SUCCESSES, THE TRAPPINGS, THE FUN, THE ONSTAGE UNITY...BUT EQUALLY, IT IS HARD WORK. INTERVIEWS AND TRAVEL MELT INTO EACH OTHER WITH AN UNRELENTING PACE, AND COUPLED WITH THE BAND'S DECISION TO FLY HOME FOR TWO TO THREE DAYS WHENEVER THE OPPORTUNITY APPEARS, IT MEANS EXHAUSTION IS A DISTINCT POSSIBILITY.

HAMMETT HAS FOR A LONG TIME BEEN PERHAPS THE MOST CLEARLY CENTERED OF ALL THE BAND MEMBERS. I SUSPECT HIS PERSONAL CRISIS POINT CAME AT THE END OF THE "BLACK" ALBUM TOUR, WHEN EXCESS WAS SOUNDING A WARNING BELL AND KIRK SUBSEQUENTLY SPENT A YEAR GOING BACK TO SCHOOL AND IMMERSING HIMSELF IN NORMAL, EVERYDAY LIFE. IT WAS ALSO AROUND THIS TIME HE DISCOVERED A MORE REFLECTIVE WAY OF LIVING, THUS CAME YOGA AND ITS MEDITATIVE QUALITIES.

ON THE TOUR, HAMMETT FINALLY EMBRACED THE CONCEPT OF RELAXATION ON DAYS OFF, FULLY ENGAGING IN SURFING AND SIGHT-SEEING WITH HIS WIFE LANI AND ALSO ROB TRUJILLO AMONGST OTHERS. HE WAS ALSO INSTRUMENTAL IN BRINGING DOCTOR DON OYAO ONBOARD (OYAO IS A MEMBER OF THE HAMMETT FAMILY) WHO SUBSEQUENTLY MADE SURE THAT DIET, EXERCISE AND TREATMENTS WERE AVAILABLE 24-7. THE RESULT IS A MAN WHO, FRANKLY, LOOKS BETTER THAN EVER, CARRIES LESS OUTWARD ANXIETY THAN I CAN REMEMBER, AND WHO GENERALLY APPEARS MORE AT PEACE WITH HIMSELF THAN EVER BEFORE.

STEFFAN CHIRAZI

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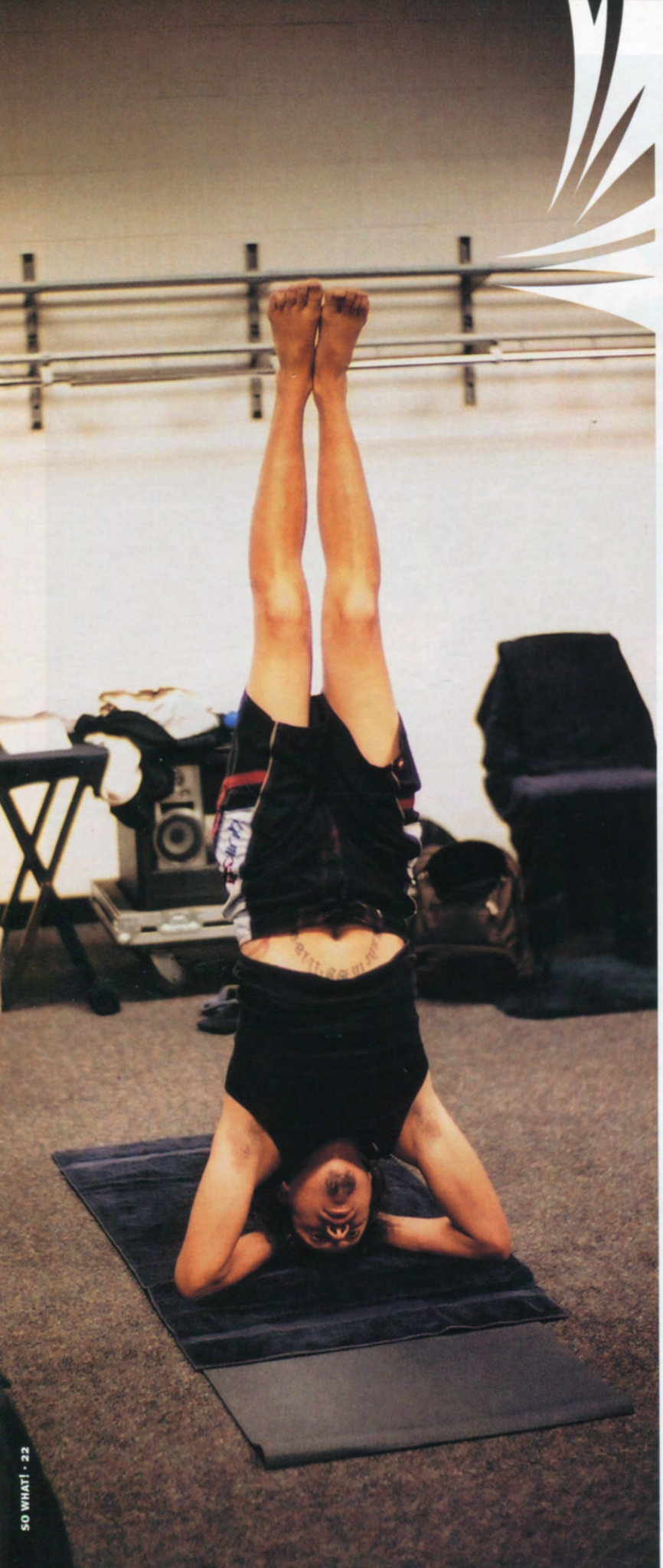

STEFFAN (SC): LOOKING BACK TO THE SUMMER OF 2003, IS THIS WHAT WINTER, 2004 LOOKED LIKE IN THE PLANNING STAGES?

Kirk (KH): Oh, as in from "Summer Sanitarium?" That's a really, really good question. I would say that the Winter of 2004 looks a lot fucking better than I expected it to look, you know? Because frankly, I didn't think that we would be able to hold up this long. Every step of the way, every day is like a step forward in a direction that I didn't expect to be making. I didn't know that we would be gaining so much ground. I thought it might reach a point where we would just stop because of whatever problems.

SC: JUST HIT THE WALL IN TERMS OF JUST NOT BEING ABLE TO ALL DO IT TOGETHER.

KH: Yeah, and for any number of reasons, fatigue problems, relationship problems, or whatever. And so I'm surprised that it looks like we're actually going to fulfill the obligations we made in the Spring of 2003, knock on wood. We have three weeks left to go, but it definitely feels like we're going to make it. And I'm really proud of us. I think that Metallica as we are right now is firing on all cylinders and we're playing the best that we've ever played. I think the fans can see that, too. We're taking on a lot more challenges than we're used to taking on tour, what with changing the set list and whatnot. I just think that we're doing really, really well.

SC: HOW DO YOU FEEL YOU DEVELOPED AS A PERSON THROUGH THIS LONG TOUR EXPERIENCE?

Right now, Metallica is firing on all cylinders and we're playing the best that we've ever played. I think the fans can see that, too. We're taking on a lot more challenges than we're used to taking on tour, what with changing the set list and whatnot. I just think that we're doing really, really well.

KH: I'm getting way better at pacing myself. I've figured out a way to maintain being healthy throughout the tour, though I have to admit after 17 months my body is starting to break down a little bit.

SC: PEOPLE HEAR A ROCK STAR SAY "HEALTHY" AND THEY IMMEDIATELY THINK YOU WERE DRUNK AND HIGH ON COKE ALL THE TIME. THAT'S NOT WHAT YOU'RE SAYING. EXPLAIN PRECISELY WHAT YOU MEAN.

KH: Diet and exercise. Running consistently, going to the gym consistently. Surfing whenever the opportunity arises, and just keeping a really, really consistent schedule as far as health is concerned. I think I'm healthier than I've ever been. A lot of that has to do with my cousin, Don, being out on the road with us. His influence I think has been really, really substantial on all of us as far as health is concerned. I think he's influenced the way we approach our day.

SC: EVEN STRESS MANAGEMENT?

KH: Even stress management. He adjusts me right before I go onstage, and every time I get adjusted I feel so relaxed afterwards. All the stress that builds up, up to that point, it feels like it's released. He's a chiropractor. And I think in musical terms, I'm playing really, really well. It's really weird in retrospect, I got into blues and jazz so much that it changed my playing for a few years. Now I'm slowly getting out of that and getting back into more the guitar style, the direction that my playing took before I discovered jazz and blues, like rock and metal. A little bit more technical again. But it's been my goal in the last few years to blend those two styles anyway.

SC: HOW MUCH OF THAT HAS TO DO WITH PERSONAL CONFIDENCE? IS IT FAIR TO SAY YOU'RE MORE CONFIDENT THAN YOU EVER HAVE BEEN WITHIN THIS UNIT...

KH: I think so.

SC: DOES THAT ALLOW YOU TO KEY INTO YOUR PERSONAL HEALTH, AND TAKE TIME OUT ON TOUR TO DO THAT?

KH: I think it has a lot to do with it. Those couple years of therapy definitely gave everyone in the band I think more confidence, and more of a foundation to fall back on. I'm not constantly worried about what everyone's going to think. I can go on and move forward without any sort of emotional baggage, or any emotional or mental albatross around my neck. I feel much more confident onstage, and I think that will translate into more confidence in the studio. And plus Rob, having Rob around is great.

SC: DO YOU THINK YOU WENT TO THE BRINK, AND WHEN THIS BAND, UNBEKNOWNST TO ME EVEN, NEARLY DID BREAK UP, AND IT'S COME TO A POINT IN YOUR LIFE, "WELL, FUCK IT. THERE'S THINGS I CAN'T CONTROL. I TAKE CHARGE OF WHAT I CAN, WHICH IS MYSELF?"

KH: I think on the tour, to a certain extent we all embraced that thinking. And it's been liberating for all of us, I think.

SC: BUT IT SEEMS YOU TAKE TIME FOR YOURSELF MORE NOW, TAKE OFF A SATURDAY, GO TO HAWAII. THERE MUST BE A SENSE OF EMPOWERMENT, FEELING COMFORTABLE ENOUGH TO DO THAT. WHERE DOES THAT COME FROM? AGE, THERAPY, SITUATION, THE MISSUS?

KH: I would have to say all of the above. The therapy part of it definitely kind of like redefined all our roles in the band and gave us much more breathing space. Age definitely, too. James, Lars, and I have been in this caper for over 20 years. I think I have a pretty good sense of what this band means to all of us individually. I have a pretty good sense what the band means to Lars, and I have a pretty good sense of what the band means to James, and then, of course, I have a pretty good sense of what this band means.

SC: WHAT DOES IT MEAN TO YOU, AT THIS POINT?

KH: At this point, I've been in this band for over half my life. It's the cornerstone of my life, and will be for the next 40 or 60 years or whatever, because it's taken up half my life already. I mean I've lived half my life being in Metallica. I hate speaking for everyone else, but I'm pretty sure everyone else is going to be thinking that too, because it's been such a large part of our lives. And for some reason, that makes me feel like it'll always be a part of our future.

SC: DO YOU THINK THAT PREHAB THERE WAS A TENDENCY TO MAYBE TAKE IT FOR GRANTED?

KH: Yeah, there could be some slippage there. But I think the older we get, the more we appreciate it, once we have time to

decompress. And that's really important, that decompression period, because when you're in it and it's all around you, you're just in it and there are certain things you do take for granted. But it's in the moments when you're decompressing that you totally appreciate what you've done. It's when you can start to take a step back and just look at it, and go, 'wow. We were on tour for almost a year and a half and we thought it wouldn't even be possible to go on tour at one point.' And by adjusting that, after the fact, it's pretty heavy stuff when you think about it. I really appreciate the fact that we're able to keep it together for this long. I think it varies. You take certain things for granted while you're in the moment, but then, at least for myself, when we're out of that moment I appreciate what we've accomplished. I'm not great for patting myself on the back, but I think we deserve it 20 years into this.

SC: IF IN TWO OR THREE YEARS THE BAND BECOMES NOT AN ARENA BAND, LET'S SAY, BUT A BAND THAT CAN PLAY THEATERS COMFORTABLY OR WHATEVER, DO YOU THINK THAT THE MUSIC WILL BE ENOUGH TO KEEP YOU GUYS TOGETHER AND HAPPY WITH WHAT YOU'RE DOING?

KH: It's hard to say. Right now, as I'm talking to you, I think that would be enough, just going out there and playing for people.

SC: BECAUSE THE SYNERGY IS STRONG ENOUGH BETWEEN YOU TO MAKE IT.

KH: I think so. I think it would be much more—how would I word this? It would be more for our own gratification rather than a need. Right now it feels like there's also a need for us to go on tour, to bring the music to the fans, support the cause, and push the name and the facts. But I think in the future it will be more for our own enjoyment, because we still enjoy playing music together. We still enjoy going out onto the stage and playing for an audience. Of course I feel that now, but I'm not going to deny that there's also a commercial need to do that, too.

SC: HOPEFULLY IT'S A HYPOTHESIS AND NO MORE.

KH: Yeah.

SC: IT ILLUSTRATES RIGHT NOW, WHERE YOU'RE AT. GOING BACK TO THE THERAPY THING, YOU WERE HANDED A SET OF TOOLS. TALK TO ME A LITTLE BIT ABOUT HOW FRIGHTENING IT WAS TO SEE THE TOOLS, AND WHAT HAS HAPPENED TO THE TOOLS SINCE. HAVE YOU BEEN ALLOWED TO KEEP THEM, HAVE THEY BEEN TAKEN FROM YOU, IN TERMS OF COPING MECHANISMS? LOOKING BACK, IS IT ALMOST LIKE A DETACHED REALITY, "WOW, THAT WAS ME, IN THE MIDDLE OF THAT?"

KH: That's funny you say that because as I was walking into the venue today, I passed by the video monitors, the video banks, and they were playing the trailer for the movie, and I saw that one scene where Lars and James are in the room going about it, and I slap my head. And I'm thinking, like, 'fucking hell, if I would have known at that moment that I'd see that, relive that scene 50,000 times, I would have just walked out of the room, myself.'

SC: RIGHT, YOU WOULD HAVE BEATEN HIM TO THE DOOR. "GET OUT OF THE WAY, MOTHERFUCKER, I'M FIRST!!!"

KH: But I think we still have those tools. At least for myself, I think I carry around those tools, a little mental toolbox that's always not that far out of reach. But it's not like I'm wearing them strapped to my chest 24 hours a day. I think that some of us are maybe holding that toolbox a little closer to them because of a need to, and that's perfectly OK too. But I wouldn't say that those tools have been discarded at all.

SC: LOOKING BACK, WAS IT SURREAL? DOES ALL THE INTENSE TIME THAT YOU SPENT WITH PHIL SEEM SURREAL NOW? DOES IT SEEM LIKE ANOTHER REALITY? OR IS IT A REALITY THAT COULD HAPPEN AGAIN?

KH: You know, it could happen again. Anything could happen again. But I like to think of it as just a chapter that we read, like 10 chapters ago, because so many different things, so many great things have happened to us since. So many positive things have happened to us since then that it just blows that whole period out of the water as far as I'm concerned.

SC: YOU ALWAYS TALKED OF BEING THE MEDIATOR.

KH: Yeah.

SC: NOT ANYMORE, RIGHT?

KH: It doesn't seem like that anymore because there's less of those situations now, because we know how to defuse that bomb. It's like we all have been trained to be a bomb squad. And once one of those potential bombs looks like it's going to explode we just break out the tools again to defuse that bomb.

SC: DO YOU FEEL THAT YOU'RE MORE ASSERTIVE GENERALLY THOUGH, AS A MEMBER OF METALLICA, WHEN IT COMES TO JUST ANYTHING?

KH: Yeah, just as assertive as—yeah, I guess so. I can't say just as assertive as I've always been, but I'm definitely more assertive and I think that all comes down to confidence, and age. And I had to go back to the foundation. The foundation is a lot stronger now. I know that if I assert myself, it isn't going to end up with all of us fighting and all of a sudden all of us breaking up. I know that now it's highly unlikely now.

SC: RIGHT. THERE'S A LOT OF SECURITY IN THAT.

KH: There's a lot more security. I guess I feel more secure in my role in the band, more so than I ever have. And again, that's a product of those years of therapy.

SC: I REMEMBER HOW UTTERLY HURT YOU WERE BY JASON'S DEPARTURE, AND I THINK IT'S WELL DOCUMENTED AND WE DON'T NEED TO GO HERE. WHAT WE DO NEED TO TOUCH UPON IS WHAT ROB HAS BROUGHT, OBVIOUSLY WHAT HE'S BROUGHT TO THE BAND BUT MORE SPECIFICALLY WHAT HE'S BROUGHT TO YOU, IN TERMS OF HAVING A BRO. I'M SURE YOU COULDN'T HAVE THOUGHT IT WAS GOING TO TURN OUT THIS WELL.

KH: It turned out a lot better than I ever expected it to. Rob is just a lot of fun to hang out with. We have a lot in common. We have the surf thing in common. We love the same sort of music. And very similar backgrounds, you know, he came from the hood. I came from the hood. We both came from families that were less than privileged. We have a very similar attitude in that, you know, it's let's just get it done. Let's not let our fucking tempers or frustrations or our anxieties get in the way, let's just fucking rise above all that shit, and step up to the plate and get it done, no matter what it is. We're both very similar in that, and we're very similar in how we like to hang out. We hang out in a very healthy fashion. On days off we'll go out and do yoga with my cousin. We'll go find a vegetarian restaurant in the city. He actually bought a book that had a list of vegetarian restaurants and raw food restaurants across the country, and so even when I'm not in the mood for some vegetarian restaurant, then he's always off, going, 'let's go.' And on the same token, I am really into nice food, and sometimes he'll call me up and say, 'let's go out, man. I'll leave it to you to find a good restaurant,' and I'll research it, and we'll all end up going out. I can hang with him on a lot of different levels, I guess is what I'm saying. Hanging out with the surfing thing is really great, hanging out on a healthy thing is really great. When we want to go out and have like a fine meal and drink a little bit of wine and maybe go out to a nightclub afterwards, we can hang out.

SC: HE'S A NO-PRESSURE GUY.

KH: There's no expectations there, and it's great, because I'm a no-expectations guy, too.

SC: DOES HE HELP YOU KEY INTO A SIDE OF YOURSELF THAT WAS PREVIOUSLY MAYBE NOT AS EASY FOR YOU TO FIND ON METALLICA TOURS?

KH: He is definitely more social, whereas I'm a bit socially retarded. And he's kind of taught me how to, he's brought me out of my shell a little bit, hanging out with different people, hanging out with these surfers and all these different cities and countries, and hooking up with people you don't really know. I was always guarded, even before I was in this band. I've always been a guarded person, always been reclusive, always been hella shy. And I can be really difficult to get to know. If you don't know me and I don't know you, I'm probably the last person whose shell you're going to crack.

SC: PROTECTION.

KH: Yeah. But he's taught me to just let all that, let go of all that, and hop into this van with these three guys with surfboards who I don't even know anything about. And I've actually made a lot of great friends through Rob, and I've met a lot of great people through Rob. And a lot of his

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friends are really, really great, and I have to say, I rarely say this on anyone's behalf but I think that Rob is a great judge of character.

SC: PEOPLE HAVE SAID THAT YOU HAVE A GLOW AND SEEM HAPPIER. IS IT COINCIDENTAL, IS IT BECAUSE THIS GUY HAS COME INTO YOUR LIFE?

KH: Whether it's coincidental or not, I'm glad that it happened. And I haven't even begun to talk on a musical level, musicianship, or a band level.

SC: IT SEEMS HAVING SOMEONE WHO CAN LEARN ANY SONG...

KH: Yeah, and learn it like in a half an hour, and not even complain. I've never heard him complain about any of the challenges that we've thrown at him.

SC: WHICH IS HUGE.

KH: Yeah. He just kind of nods his head and says, 'OK.'

SC: YOU GUYS DO THROW CHALLENGES AT PEOPLE. THIS IS A DEMANDING BAND.

KH: Yeah, we're a demanding band. Again, on a lot of different levels, we're very demanding. And sometimes I don't feel like stepping up to the plate, but then I see Rob and he's there just like cranking away and that pushes me. I'm like, 'damn, maybe I will learn that fucking song that I've been dreading to learn, that everyone had two weeks to learn, and we're playing it tomorrow and I still haven't learned any of it.' But I mean not only that, he's a great performer onstage. The other day we were jamming on a riff of his and it was just so fucking cool, man. And it just made me feel good because when the time comes and we're barreling down the studio and we need to write some killer stuff, I know that he won't be dragging along and moaning the whole way. Which has happened in the past.

SC: DO YOU FEEL THAT HE IS GOING TO BE AN AGGRESSIVE PART OF THE SONGWRITING TEAM?

KH: I hope so.

SC: DO YOU THINK HE'S GOING TO CHANGE THE WAY YOU GUYS WRITE? DO YOU THINK HE'S GOING TO BRING A LOT MORE?

KH: I hope so, man. I welcome him, because anything we can do to get something different in the mix. For myself, I don't know what's happened but it feels like writing music for me now is easier than it ever has been over the last 20 years. It's weird. I don't know what it is. I don't know if it's because I'm listening to different stuff, or again, I've come into this different period in my playing life. I don't know if it's just like the muse, the inspiration—

SC: DO YOU THINK THE FACT YOU WERE NOT PUT UNDER PRESSURE TO CREATE PARTS FOR SONGS THAT DIDN'T HAVE ROOM FOR THEM, HAVING THAT TIME AND BREATHING SPACE IS GIVING YOU A NEW LEASE TO PLAY A DIFFERENT WAY?

KH: That's a pretty astute little observation there, Steffan. It did give me a chance to flex that riff-making muscle in my head.

SC: I REMEMBER IN THE MID-'90S, AROUND THE FIRST "LOAD" ALBUM, YOU WERE ALMOST FREAKING OUT UNDER PRESSURE FROM HAVING TO MAKE THESE RIFFS WORK. WAS IT A RELIEF TO NOT BE TOLD 'HEY, WE NEED A SOLO FROM YOU AND WE NEED IT IN 12 HOURS?' MANY PEOPLE MIGHT ASK WHY NO SOLOS, AND THINK THE SONGS DON'T REALLY TAKE THEM, BUT MAYBE IT'S ALSO A COMFORT.

KH: It's hard for me to comment on that now, but I will say that it feels like I've distanced myself from any solo work I've done. I haven't played a guitar solo on an album this century. And that's great because I feel like I'm starting all over again. It feels like I can spew down any sort of thing in any sort of direction, in any sort of like vibe and it won't be held up to what I did last century. And that was always my problem, especially during "Load" and "Reload." It's like, 'how is this going to compare to my last solo work?' And I was always very conscious of not repeating myself, and I still am, and I still probably always will be. But for some reason now that I've distanced myself, it feels like I have more options, more avenues to explore.

SC: IS IT EXCITING, TO THINK OF PLAYING SOLOS AGAIN?

KH: Oh, yeah, totally.

SC: SO FOR THE NEXT RECORD, YOU'RE READY TO SOLO? *(THOUGHTS OF THE RIPPER COME TO MIND! – ED)*

KH: Yeah, totally. And I think that's why my playing feels exciting again. I feel like I've distanced myself from all the

I haven't played a guitar solo on an album this century. And that's great because I feel like I'm starting all over again. It feels like I can spew down any sort of thing in any sort of direction, in any sort of like vibe and it won't be held up to what I did last century.

solo work I've done in the past, and it's a good feeling. It feels really good.

SC: WHEN YOU CHECK OUT AND EXPLORE BLUES AND REGGAE AND SO ON, OBVIOUSLY YOU LIKE THE MUSIC, BUT DO YOU THINK ALSO IT WAS A WAY OF GIVING YOURSELF THE MUSICAL EDUCATION TO FEEL GOOD ABOUT COMING BACK TO BE A ROCKER?

KH: Oh, yeah, absolutely.

SC: BUT DOES IT FEEL LIKE GOING BACK TO YOUR ROOTS?

KH: Yeah, totally. It gives me more perspective on the big picture. I must admit, the biggest part of that big picture is this rock-metal side of me. It's fun to explore grooves, chord progressions, beats, feels, whatever, of different types of music. And for me, the more of that that I can get into that inspires me, the more I am in that state of inspiration. And I love being in that state of inspiration, and when I pick up my guitar and am inspired, I create. No matter what comes out, I love that feeling. And it's where I always want to be. Unfortunately that isn't the case a lot of times. You want to be inspired and create but it just isn't there.

SC: IT MUST BE NICE TO GO BACK. PEOPLE HAVE ALWAYS THOUGHT OF YOU AS A SOLO PERSON, BUT NOW IN THIS CENTURY YOU'VE SHOWN YOU'RE A RIFFMEISTER AS WELL... SHIFTING TOPICS, AS YOU GET OLDER, DO YOU FIND IT EASIER TO RIDE OUT THE SORT OF STUPID TEMPTATIONS THAT MIGHT HAVE DERAILED YOU IN THE PAST?

KH: I'm just interested in other things these days. I'm really not interested in fucking staying up all night and wrecking my health and feeling like shit for three days afterwards. I'm in a great relationship. For me, I feel so lucky that I'm in such a great relationship with my wife Lani. I see her as an equal. She constantly challenges me to be the best I can.

SC: FOR YOU, NOT FOR HER.

KH: Yeah, for myself. She inspires me. She's so dependable and such a rock, and so strong. She's amazing and there's nothing in the world that can take me away from that.

SC: DO YOU THINK HAVING THAT SECURITY FOR SOME CONSIDERABLE YEARS NOW HAS HELPED YOU COME TO TERM WITH STUFF THAT HAPPENED IN CHILDHOOD?

KH: Oh, yeah. I mean all that goes hand in hand. Coming to this conclusion, the therapy thing allowed me to go into that aspect of my life a lot deeper, and reaffirm all those feelings, all those thoughts, and make them more concrete. Because there was a time when I thought 'that's too good for me and maybe I should sabotage it.'

SC: WHICH IS A PRETTY COMMON THING.

KH: Yeah, and it's also obviously a very dead end street. Yeah, the therapy thing totally reaffirmed all that and helped me feel more secure with my relationships with everyone. As my relationship with the band was getting better, my relationship with my home life was getting better as well.

SC: BUT AS YOU SAY, THAT CAN ONLY REALLY HAPPEN AT HOME IF YOU'VE GOT SOMEONE WHO'S STABLE AND GOING TO BE THERE FOR YOU. OK, BACK TO THE MOVIE...ARE YOU SICK OF THE REFLECTION IN THAT MIRROR?

KH: I just think the reflection's changed, and it's changed for the better. I think that we are all better people now for the movie and for all those years of therapy, and I think we have a fairly clear sense of what that mirror's reflecting back. I think we have a better sense of self now that the movie has happened, and all those years of therapy have produced, I think, a clearer perception of ourselves.

SC: FOR YOU PERSONALLY, YOU LIVED WITH IT FOR SO LONG—EVEN I'M SICK OF HEARING ABOUT IT. HOW DO YOU DETACH YOURSELF FROM HAVING TO LIVE WITH IT?

KH: My way of doing that is, 'that was then, this is now.' And just really being in the moment, and acknowledging to myself that that is not how we always are, all the time. That we've moved down the road and we've progressed. And there hasn't been any slippage. And I think slippage in that sort of situation, if slippage does occur, that's when we'll break it out again, and go, 'hey, guys, remember this?'

SC: SO YOU'RE NOT AFRAID TO USE IT AGAIN—

KH: Oh, no. Not at all.

SC: IS IT A DETACHED REALITY?

KH: Oh, totally.

SC: I MEAN THE FIRST TIME YOU SAW IT IN A BIG THEATER, THAT'S A SURREAL EXPERIENCE, AM I CORRECT?

KH: What it is, it's a moment of time that does not exist anymore. It was caught on film, but it does not exist anymore. And for me, I'm really in the moment these days.

SC: HOW HARD WAS IT FOR YOU TO DEAL WITH THE INTRUSION? A LOT HAS BEEN TALKED ABOUT WITH JAMES AND THE INTRUSION FACTOR. THAT MUST'VE BEEN A CHALLENGE.

KH: It was, but I made my concessions with it, knowing that it had to be that way to get the message across. That was really important

SC: SO FINALLY, HOW'S IT LOOKING BREAK-WISE? HOW MANY MONTHS OFF?

KH: I'm taking six months off. Some people think shorter, some people think longer, but me personally, six months.

SC: SO 'DON'T CALL ME TILL JUNE.'

KH: I'm good 'til June, and then I'm ready. I'm going to be laying low. I'm not even going to fucking talk about what I'm going to be doing. But it will be good enough. By the same token, I'm sorry to see all this end, but it has to come to an end and it has to come to a conclusion.

SC: BEING IN METALLICA, AND THUS TAKING INTO ACCOUNT THE METALLICA FACTOR, WHAT IF SOMEONE SAYS, 'CAN WE MAKE IT END OF APRIL?' ARE YOU GOING TO BE LIKE, 'SIX MONTHS?'

KH: In six months. Six months is six months. Our managers, the band, I've told them all it's six months.

SC: BECAUSE YOU KNOW OF COURSE, 'WHEN IS SIX MONTHS NOT SIX MONTHS? WHEN IT'S METALLICA.' BUT IT IS SIX MONTHS.

KH: Yeah. But you know, we've said this in the past before and it's turned out to be three years.

SC: I'M NOT GOING TO PUT THAT IN BECAUSE PEOPLE WILL GET SCARED.

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Robert Trujillo

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ROB TRUJILLO HAS A MARVELOUS ENERGY ABOUT HIM AS WE SIT ON A SOFA IN COCOA BEACH, FLORIDA, A DAY AFTER THE PENSACOLA SHOW. FIT AND CHISELED FROM BOTH THE TOUR, HIS SURFING, A WORKOUT REGIMEN AND THE DR. DON FACTOR, THE MAN IS ON TOP OF HIS GAME YET NOT AT ALL PARADING THE FACT. HE IS ALSO BUZZING FROM NEW FATHERHOOD, ICHAT HELPING TO KEEP HIM IN TOUCH WITH THE GROWING YOUNG TRUJ AT HOME.

TRUJILLO HAS ARGUABLY BEEN THE 'X' FACTOR OF THIS TOUR, A SPIRIT WHICH FLOWS AND ENCOURAGES, SUPPORTS AND SUPPLEMENTS, AS WELL AS HAVING CHOPS THAT SERIOUSLY ROCK. EASY TO APPROACH, AND WITH A GENUINE WARMTH EMANATING FROM HIM AT ALL TIMES, TRUJILLO HAS RECENTLY BEEN ENJOYING WORKING WITH DR. DON (THE TWO ARE LIKE CLOUSEAU AND CATO FROM THE PINK PANTHER FILMS, ALWAYS 'KARATE-ING' EACH OTHER) ON RAW FOOD DIETS, THUS AFTER THIS INTERVIEW WE WILL GO ON TO ENJOY A RAW FOOD FEAST. AND HAVING JUST SPENT THE AFTERNOON SURFING, WITH A BUNCH OF HIS SURF BUDDIES, TRUJILLO IS IN FINE FETTLE AS WE BEGIN.

STEFFAN CHIRAZI

It's great that the band is in a really good space right now. There's a lot of productive energy in Metallica, a lot of focus, and the people that make up Metallica are pretty damn solid now. A few years ago it might have been a lot rougher than it is now.

EDITOR(SC): LOOK BACK TO SUMMER, 2003, BEGINNING OF THE TOUR. IS THIS WHAT WINTER, 2004 LOOKED LIKE TO YOU?

Robert (RT): It all seems like a big blur to me. It's almost been like this wild dream, kind of a wild adventure I've been on in my life. So much has happened to me, having a baby and all these wonderful things. I was kind of so focused at the moment back then, I couldn't really foresee the future. I was just so bogged down with the work load of what needed to be done just to get through, just to prepare for that summer tour and everything that was ahead. So I really didn't look too far into the future. I had no idea that it would be as wonderful as it's been. It's been a challenge, for sure. But now if I look back on it, it just seems like it's gone by so fast.

SC: DISCUSS THE CHALLENGES, OR EXPLAIN WHAT THE CHALLENGES HAVE BEEN.

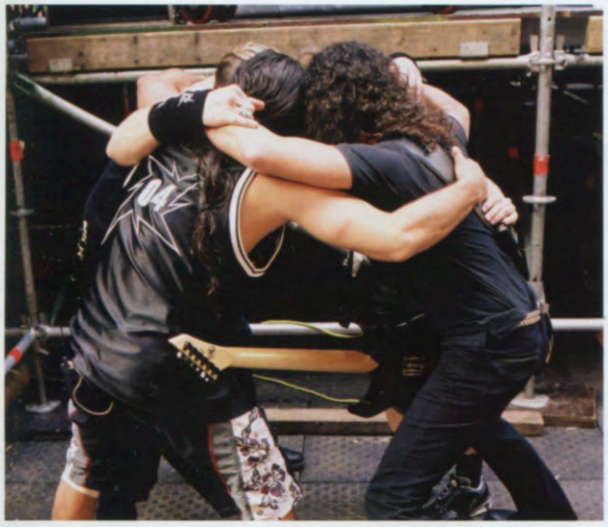
RT: Well, the challenges for me have been basically physical challenges—you know, the stages are a lot more humongous with this band. The requirements, too. For me, it's natural. I love playing physical and I really, really feed off the music that we perform. And also too, the fact that we get to play a different set every night and throw a couple curve balls in there at times has been really exciting. I like doing the bass jam, I think that's a lot of fun and lately, I've been getting more into it. That's something I wouldn't have imagined doing, a bass jam during a Metallica performance. That's been pretty darn cool! But you know, physically... I don't know, the first couple months into the tour I had to deal with some issues with my calf. This was before we had our chiropractor, before we had Don, and I don't know that my body was ready for the physical abuse that you can take throwin' down with Metallica. And I don't like to cut corners, so I wasn't about to. And then we got Don in the mix, and we went to Australia, and actually I discovered I had a bad case of tendonitis, which I also had to deal with mid-tour. There were some physical issues that happened to me that I had to deal with, but at the same time even with the physical issues I did not hold back. In my heart, I've always given 100 percent to this band. So just going full force and contending with the physicality of performing with this band and having a lot of fun doing it is one thing. It's kind of like, sometimes it almost reminds me of being on a team, like a sports team or something. It's pretty physical. Also too, another thing, is learning this gi-normous catalogue of music and us challenging ourselves with some of the more obscure songs, songs like 'Disposable Heroes' and 'Trapped Under Ice...'

SC: '...KTULU...'

RT: '...Ktulu.' I mean, last night we had never played the song before with me. They had done it in the past, but last night James was having problems with his throat. He was feeling sick, and we stepped it up, and about an hour before the show we ran through the song, and second time we played the darn thing was onstage, in front of a packed house. And that's kind of the general nature of what the band's about now.

SC: DO YOU RECOGNIZE THAT A LOT OF THAT IS TO DO WITH WHAT YOU BRING IN?

RT: Well, I don't know. I know that five years ago this probably wouldn't have happened. I know things were more regimented with Metallica for a long time, even going back to when Suicidal Tendencies, when I was playing with Suicidal Tendencies and we toured with Metallica for almost, it was like a year in '93 and '94. And it was always the same set, for the most part. A couple changes here and there maybe towards the end of a set, but it was basically a regimented show. And there are parts of our show where we do play the songs that the people obviously want to hear, your '...Sandman' and your 'Nothing Else Matters,' 'Master Puppets,' 'One' of course, but there's some spontaneity in what we're doing. I mean, we don't even know the set, half the time we do not know the set 15, 20 minutes before we go on. And that's something that I have never been exposed to in my years of playing with the many wonderful bands and artists that I've had the good fortune of working with. It's never been that way. And for Metallica to be able to be open to going up onstage and at times almost winging it, really, it is amazing. And I think that's kind of, right at the beginning of all this when I stepped into the picture, I guess it went back to the Fillmore shows. Lars was like, 'hey, let's



play this song' and 'let's play 'Phantom Lord!' and 'let's play 'Metal Militia!' 'let's play 'The Prince.' These were songs that weren't on, if you had an A list and a B list, these songs weren't even on like a D list. So that was a challenge for me back then at the Fillmore. And I think the general attitude of what happened during that time—those were our rehearsals back then. Even going back to the first gig at San Quentin, there was no rehearsal for that really. Next day we're playing MTV Icon. I mean my head was spinning.

SC: WHAT I WANT TO DWELL ON IS WHAT IS THE MENTAL CHALLENGE OF BEING WITH THIS GROUP. LET'S GET INTO WHAT THAT'S BEEN LIKE FOR THE LAST YEAR AND A HALF. SOME OF IT HAS COME IN A COUNTERPOINT TO YOUR NORMAL WAY OF LIVING. HOW HAVE YOU COPED WITH IT, HOW HAVE YOU FOUND IT?

RT: You've got to understand, for me in the years that I've been doing this, a lot of the wonderfully talented, gifted people I've worked with have been fairly extreme in a lot of ways, their personalities, and obviously Metallica is not too different from that. And it's great that the band to me is in a really good space right now. There's a lot of productive energy in Metallica, a lot of focus, and the people that make up Metallica are pretty damn solid now. A few years ago it might have been a lot rougher than it is now.

SC: YOU MEAN EVEN BEFORE YOU CAME IN?

RT: Yeah. Exactly. So I'm saying in a way I've been lucky.

SC: YOU'VE COME IN WHEN IT'S BEEN PRETTY GOOD.

RT: Yeah. You know, they've gone through a lot in the last two or three years of course.

SC: BUT DID YOU STILL FIND THE FIRST FEW MONTHS, YOU WERE MAYBE A LITTLE MORE—

RT: I thought it was overwhelming. I thought that the amount of workload required from me was enormous, and you're talking, I had to learn the eleven songs off "St. Anger" in probably about a week's time. It doesn't sound too difficult, but it is only because we were doing a shitload of press, which I hadn't done in many, many years. I hadn't done press since the Suicidal days. And all of a sudden I'm thrown into the world of press on steroids, and also there's photo sessions in the middle of that, there's business meetings pertaining to the album, pertaining to the coming tour, we would have conference calls with management all the time. So there was a lot of other stuff going on besides learning and rehearsing songs. In fact rehearsals were not even really on the list. And for me that was a big difficulty because I had to find time to learn the songs and—

SC: THAT'S WHEN YOU SIT UP IN THE APARTMENT THERE *(AT HQ ROB SPENT MANY HOURS IN THE SMALL STUDIO APARTMENT/OFFICE EACH MEMBER HAS FOR SUCH SITUATIONS – ED)*, AND THEN RIP—

RT: That's, exactly. And I had my little office up there and I would work till two in the morning, always.

SC: DID YOU SLEEP THERE SOMETIMES?

RT: No, no, but I was there pretty late. And that was the way it was, so you had to sort of dig deep and find a way. And for me it was really important that I didn't go to the guys. I mean it's easier for me to learn the blueprint of a song and then if there's any specifics to look at their fingers when we're in the room, or to ask a question, but I wanted to keep it minimal. Because I know that for them, James, Kirk, and Lars finishing up the "St. Anger" album, and the mixing process, still recording being done of the vocal stuff, as well as all the meetings, and then, even with them, learning the songs too is a lot on their plate. So I really didn't want to go to them for any assistance, so I sort of took it all on myself. And at the same time, knowing that you're going to go on the road, and you're playing on a stage that's the size of an aircraft carrier. The "...Sanitarium" stage was some physical preparation that I needed to get into, and I'd never sung, ever.

SC: I REMEMBER THAT BEING THE EARLY CONVERSATION.

RT: Yeah. And not to say that I'm any kind of a great singer, but the point is I never sang, ever, so it was foreign to me. And maybe I could throw down a couple raps and shit here and there, but no. So I'm just saying there was a lot of learning going on, which I love and I welcome. And so it was pretty overwhelming for me. And then the pressure of being in a band like Metallica. You know, what are people going to think? How should I perform in this band?

SC: LIKE WHEN WE TALKED ABOUT SOMETHING VERY SIMPLE, AND I SAID I'D BEEN WATCHING YOU PLAY FOR A FEW MONTHS IN MID-2003 AND NOT TRIPPED ON THE FACT YOU'RE IN SHORTS, WHICH ARE NOT ASSOCIATED WITH METALLICA BASSISTS IN THE PAST.

RT: A pretty interesting thing...at the Icon show I was wearing pants.

SC: WHICH IS RARE?

RT: Even the San Quentin show, I might have been wearing pants.

SC: YEAH, YOU WERE.

RT: And I never wear pants up there. I mean if I'm playing a little bar gig and it's 40 degrees outside or something, yeah, you'll see me in my jeans. But when I'm on the big stage, I've always just gone out there in my shorts, and it felt really strange to wear pants onstage.

SC: WAS THAT ONE OF THOSE MOMENTS WHERE PEOPLE SAID, 'DUDE, WE KNOW THAT YOU LIKE TO WEAR SHORTS?'

RT: No. Actually the guys—

SC: NEVER CAME UP?

RT: Never said anything about it. Was never an issue. They actually wanted me to be me, and welcomed it 100 percent. First thing, when I was first jamming with the guys, I said 'you guys want me to play with a pick?' Because I know Jason had played with a pick. And they said, 'no, no, no.' You know, 'play with your fingers.' You know what I mean? It was like they really dug the fingers, which is great because I love playing with my fingers. So things like this, it was just uncharted territory for me. And it's pretty overwhelming when you're trying to get to know the band as people and what they're going to want from you and expect of you.

SC: IN THE MIDDLE OF IT THERE'S A PERFORMANCE COACH, AND THEN WHILE YOU'RE SPEAKING TO THE PERFORMANCE COACH THERE'S MORE THAN LIKELY A SOUND MAN, A CAMERA MAN, A DIRECTOR. HOW DID THAT FEEL? BE AS OPEN AS YOU CAN. IN RETROSPECT DID IT SEEM LIKE YOU WERE WATCHING A TV SHOW?

RT: Yeah. Well, it was tough because many times when we were down there I felt, God, I really have to work. I've got a lot of stuff to do, and I need all the time that I can possibly muster up to be productive with especially the song process, a lot of stuff like that. It requires a lot of time. And I'm looking at a schedule that says at 12:00 we've got to go do a photo shoot and that's going to last at least an hour, and then we have a whole bunch of press to do at three. They always kind of load everything up right on top of itself, and then you find yourself running over a lot of the time. Our mornings were always taken up with meetings with Phil. And Phil liked to take it as long as he could, you know what I mean? He liked to take it as long as he could, and it was like—and the guys were pretty open to that as well, because at first that was really an important part of their daily routine. Which I welcome and I thought, that's great, but I also felt that there's a lot we can get done in a half hour, but it seemed like maybe things were still a little bit fragile and they needed to take their time, and go over the issues that needed to be addressed, and—

SC: LET ME ASK YOU ABOUT THAT. I MEAN COMING IN FROM THE OUTSIDE—

RT: But a lot of times I was looking at my watch, going man, I gotta get to work!

SC: WERE YOU REQUIRED TO OPEN UP YOURSELF IN THOSE MEETINGS? AND IF SO WAS IT EASY FOR YOU TO DO?

RT: I'm the kind of person who's fine with discussions and opening up, and it's not so difficult for me. In fact I'm the kind of person that if I have a problem, if I feel comfortable with somebody, sometimes somebody that I don't even know that well but I feel comfortable—that happens sometimes, where you just feel, you get a good vibe from somebody and you can talk about your problems, or issues or whatever. And sometimes you get pretty good feedback, and it's all good. So that wasn't so bad for me. I was just so kind of preoccupied with what I needed to do to be productive, and I felt that the meetings that we were having were very productive for the guys in the band, and it was once again a part of their routine. But I thought for me and where I was at, I needed to focus on some other stuff. And sometimes I almost feel like it was never really, really, how do you say?

I don't know if they really understood that. I think that they maybe slightly overlooked some of the workload that I was going after.

I mean, I didn't even live in San Francisco, and it was kind of like, 'OK, you need to be here,' and I went home once a week. I remember one time I had to go home mid-week and because of traffic I was 45 minutes late or an hour late to the meeting, which was at eleven. And I thought that James knew that I was going to be late. He didn't know. You know, Zach didn't tell him, and my tech didn't tell him. And I come in there totally clueless, 'hey, guys. How's it going?' And then all of a sudden I'm the focus of the meeting. You know, it's like James says, 'well, we would like to talk about this. Tru and his tardiness.' And I was like, 'oh, shit.' And that was sort of the first uncomfortable scene for me. But you know what? Immediately, we fixed it. It was like, I explained what I had been kind of going through, and I needed to be home, and I thought that he knew and everything. The problem was that I didn't tell them personally, and that's what I needed to do. So that once again, problem solved. There you go. And it didn't turn into a fight, it didn't turn into anything weird, but for a minute there it was like, 'oh, shit.'

SC: IN TROUBLE WITH THE PRINCIPAL?

RT: And I'm in trouble with the principal, exactly. But at the same time, I also felt that, 'well, c'mon, guys. You know, it's like I go home once a week!' And it was kind of like, 'have a little more compassion to the situation.' And he actually got that. I mean I didn't say that but I kind of explained to him, in a polite way, what I was dealing with, and then he was like, 'oh, wow,' and then he was cool. And it's funny, the next day he was late. He was late and he even brought it up at the next meeting. He goes, 'well, you know, I'm giving you a hard time and then I end up being just as late.' So it's all good. That was probably one of the more uncomfortable times. Obviously since then it's been 90 percent amazing. There's been a couple rough moments here and there, but we always sit down and we discuss what needs to be discussed and things get settled, and we're fine, so we've been having a great tour. It's been amazing.

SC: WHAT ARE THE NEGATIVE MENTAL EFFECTS OF THIS TOURING SCHEDULE, AND WHAT THINGS HAS IT DONE TO YOUR LIFE THAT YOU COULD NEVER HAVE ANTICIPATED, THAT AREN'T NECESSARILY GOOD?

RT: There's been so much more positive. The only thing that's been a bit strange is obviously there's more attention drawn to myself, so I've had actually people show up at my house, people that I haven't seen in almost 20 years.

SC: OH, 'THOSE' PEOPLE.

RT: 'Those' people. And that's a kind of a bit strange, and people that have nothing better to do but to ask 'hey, what's it like?'

SC: DID A LOT OF THAT HAPPEN AFTER THE FATEFUL SCENE IN THE FILM WHERE SOMEONE ANNOUNCES THE SIGNING? WHEN THAT ACTUALLY HAPPENED, WAS THAT LIKE, 'HOLY SHIT, THAT'S LIKE PUBLISHING THE RESULT OF A LOTTERY WINNER. THANKS, I'M GETTING CALLS FROM EVERY FUCKER ON THE PLANET!'

RT: I don't even think that the money issue, that the amount brought that on. I think immediately, it was like 'wow, Rob's in Metallica.' You know, 'wow, I need to borrow some money.' Because I've loaned out money to about six people, at least. Six people at least since I joined the band, and have not gotten one penny of it back. I am totally serious. So if anything—

SC: THAT'S NOT COOL, MAN.

RT: Yeah, I know. But you know, at the same time it's kind of my fault for... I'm a bit of a softy when it comes to that. If people are having a hard time and they need me for something, I'm usually the one who is trying to help. So I put myself in that position, and I'm cool with it, but, yes. As soon as I got the gig, the phone kind of rang here and there regarding 'can I borrow some money?'

SC: SIX PEOPLE NOT PAYING YOU BACK, AND YOU'RE NOT CHARGING INTEREST.

RT: Yeah, no...and a lot of money. A lot of money. But you know, I look at all that and I don't trip on it because I feel that I've been blessed. I have traveled the world, had the good fortune to travel this wonderful world of ours and

perform for so many great people and really, really enjoy the music that I'm playing, and kind of the scale that we travel at. It's very comfortable. We work hard, though, but it's comfortable. Metallica, we work hard but we try to keep ourselves in a comfortable place. We travel well. But it's never a free ride, man. Man, you know, you gotta work hard in life. In an interview recently, I did an interview for a bass magazine in Britain, and I had said in the interview that no disrespect, but I felt that most bass players could not handle this gig. And what I really meant was not just being able to play the Metallica songs, but the pressure of what Metallica expects of you onstage for the most part, the demand, what the fans expect of you onstage.

SC: HAS IT BECOME WHAT *YOU* EXPECT OF YOU ONSTAGE? IT'S ONE THING TO DELIVER ON YOUR JOB CONTRACT...

RT: I'm my harshest critic, you know what I mean? I get on myself. I'm always the first one to acknowledge whatever mistakes or whatever I've done. I'm my biggest critic. So no matter what anyone says to me, I'm always going to come down harder on myself. But I feel in a really great place right now with this band physically, mentally. Obviously for me there's lots of room for improvement. But I just feel really, really happy about where I'm at with Metallica right now. Onstage, I feel comfortable with my performance and where we're at. It's kind of interesting because now we're coming to the end of this tour cycle and I really feel like we're there, and it's time for us to make a record.

SC: WE'RE HERE IN COCOA BEACH. YOU GUYS, AND YOU ESPECIALLY, ARE ALWAYS MAKING BREAKAWAYS LIKE THIS. IS THIS WHAT YOU NEED TO DO TO SURVIVE A GIG LIKE THIS? COULD YOU DO WITHOUT IT?

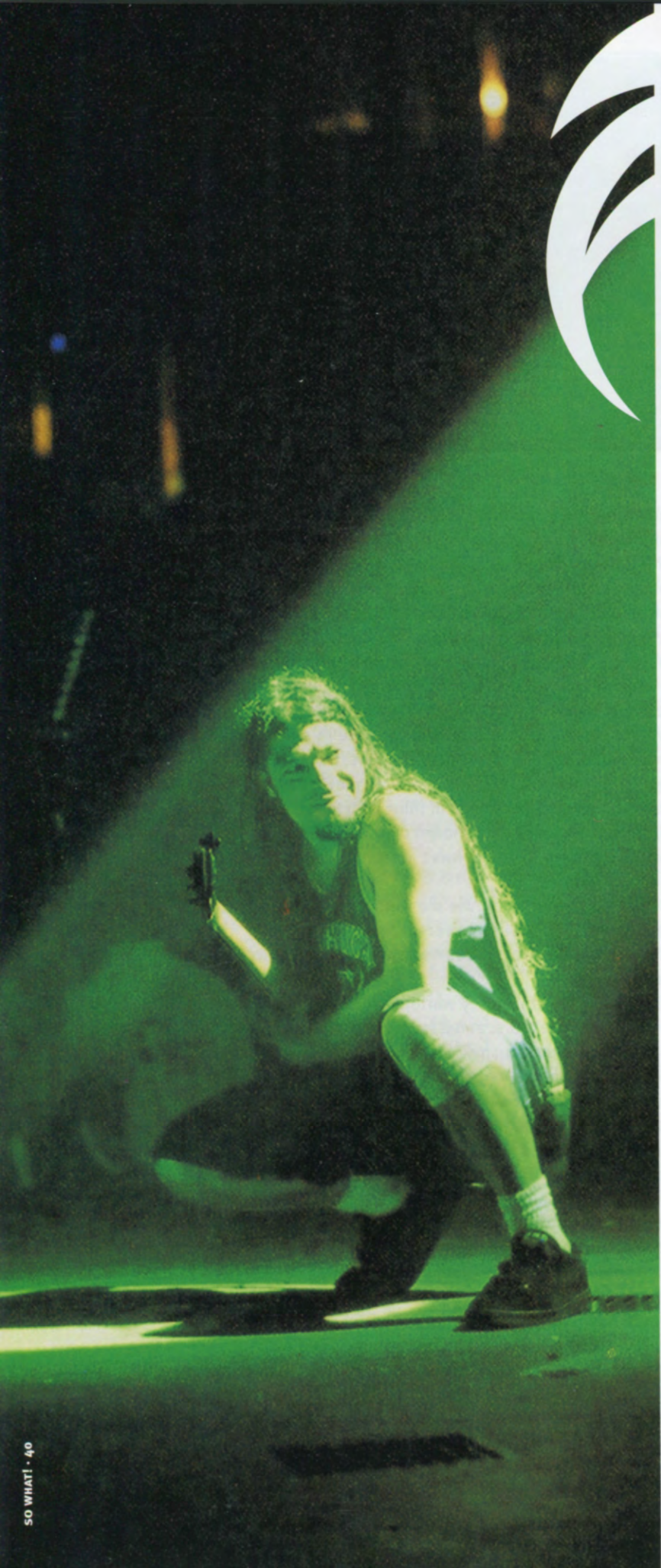
RT: Well, I'll tell you, going back just a couple years, I started taking on tours that I may not have taken on before when I was really in the thick of it with Ozzy. And the reason, I don't really know why. I think I felt that I needed to play as much as possible, and I would gain from my experience. And what I'm talking about is I had done a tour with Zakk Wylde and Black Label Society, and we basically didn't really have hotels. We didn't have a shower on the bus or anything. It was punk rock, really. And this was coming off an Ozzfest where you're staying at Four Seasons and half the time you're either flying on Ozzy's jet or you're flying business or first class. That was that. And immediately after that, I went right into Zakk's tour, and it was definitely a major transition to go from one extreme to the next because I had not experienced that in a long time. I hadn't even experienced that with Suicidal. It was kind of a weird learning experience for me, but I felt that I was just so happy with the performance side of it. And we're playing these little bars and stuff, small clubs and bars, but it was great to play with Zakk and I learned a lot from playing with Zakk. It did the same, a similar type of thing with Jerry Cantrell. The difference was we had a shower on the bus.

SC: SO ZAKK MAY WELL HAVE GONE A MONTH WITHOUT SHOWERING?

RT: He may have, yeah. He's a warlord, a true warlord of metal. And Jerry's tour was very productive for me.

SC: A WARLORD TOO, IT MUST BE SAID, BUT A CLEANER ONE THESE DAYS.

RT: Yeah. A clean whiskey warlord. And I had a great time on both of those tours, and a lot of people that I know, who have been in some cush situations, probably wouldn't have done those tours. A lot of people were saying, 'man, aren't you getting tired of being on the road, going from Ozzy to Jerry, the Black Label, and then you're going in the studio and doing this and that?' It just felt like, I don't know why, but it felt like it was something that I needed to do. And I'll tell you something, all of that which happened in those couple years, I look back on that and that helped me prepare for Metallica. That was like some sort of preparation I think for what I was about to endure with Metallica. I needed to go there and experience that again. And I remember, I always would say, 'man, treat this as a great experience, even if we're in a little bar with 300 people, hot and sweaty, no shower. But you know what? Savor this. Because it will make you better, it will make you stronger, and have fun. That's the name of the game.' So I was open to that. And like I said, I may not have been open to that (five years ago).



SC: LET'S DISCUSS THE RELATIONSHIPS BETWEEN YOU AND THE GUYS. WHAT DO YOU THINK THEY HAVE BROUGHT TO YOU? COLLECTIVELY AS A BAND, OR INDIVIDUALLY.

RT: For me as a band, it is a family. It's like if you had brothers that were all completely different but you have that bond. That's what we have. We have different personalities. How much more different can you get than this, check it out. We have Kirk who's hardcore vegetarian, yoga, Buddhist—and then you've got James who's probably leaning a little more to the right, and he loves himself a nice big steak. Nice big, juicy steak. But man, there is a bond with this team that's pretty amazing. And I also feel that the business of Metallica, I have learned so much. It's like going to the best school of business. I don't just mean music, I mean stuff, this could be applied to anything. How you deal with people. That's where the situation with Phil Towle and all that, and where the guys were as far as growing and being able to be productive as a team. Dealing with complex situations and making it work. Taking on the challenges. It's like Metallica has kind of regrouped and gone through the transition to deal with a lot more things now, and I've learned from that as well. So it's like the best school of business that you could ever imagine, being part of these meetings and the experiences, being a part of the making of 'Some Kind of Monster.' I learned a lot from that, and that's film. That's the whole film kind of society.

As far as what I learned from the personalities in this band, it amazes me because everybody probably kind of visualizes what makes up Metallica, and the personalities that make up Metallica as these warlords and the whole thing. And hey, when we're onstage, we're throwin' it down. But offstage, this band is really made up of good, good-hearted, sensitive people. Obviously there's a lot of talent that makes up this band. Of course, it goes without saying. But this band works hard, man. It does not cut corners. I can honestly say it does not cut corners. The other night James was feeling incredibly sick. That guy gives 110 percent always. Everyone in this band does.

I always would say, 'man, treat this as a great experience, even if we're in a little bar with 300 people, hot and sweaty, no shower. Savor this. Because it will make you better, it will make you stronger. And have fun. That's the name of the game.'

But man, he was in bad shape. And we found a way to get through the show and step it up. We all bonded together and if that meant Kirk and I helping him sing 'Seek and Destroy,' us learning '...Ktulu' an hour before the show, that's what we did. And James got out there and he gave 110 percent, and he really stepped up. That's one of the amazing things about him, is that this guy... at the beginning of the tour, he had fractured ribs I think it was, from a motorcycle accident.

SC: I REMEMBER THAT.

RT: We can talk about that now, but back then it was a bit difficult to talk about.

SC: BACK THEN WE COULDN'T TALK ABOUT THE FACT HE WENT OVER A FENCE AND...

RT: Went off a jump and—

SC: ALTHOUGH HE DID PUT IT IN HIS SPONSOR SECTION, WHICH WAS PRETTY COOL.

RT: Oh, he did?

SC: HIS WHOLE SPONSOR SECTION, HE HAD THE PICTURES AND SELF-DRAWN CARTOON BUBBLES.

RT: That was—

SC: HAIRY.

RT: Pretty hairy. And he still stepped it up, and got up on that stage, and he threw down, with his ribs wrapped and everything. I think that was great to see that there's still true warriors in music, and it's not about the success. 'oh, I can't do the show because I don't feel good.' It's like this band is not about that. We really, really like to give as much as we possibly can to our audiences, and that's what Metallica has been doing forever.

SC: WHAT HAVE YOU BROUGHT THEM?

RT: I think that over the years, whether it was with Cliff and what he brought to Metallica, which is amazing, and what Jason brought, was great, I think that for me, I have to say that I brought something, like I gave myself physically to them, their shows. And it's very natural, it's not contrived. This is me. And I think that it's worked well with our shows. It's helped us with our performances.

SC: YOU MEAN WHAT YOU BROUGHT PHYSICALLY HAS HELPED?

RT: Yeah. I think that physically I brought something to the band that maybe at this time is a pretty good thing. When you hit 40, a lot of times you can't expect too much, but I think that Metallica has stepped up physically. And I don't even mean just me. I think that the whole band has stepped up physically. And I think that our awareness of where we need to be physically, whether it's our dieting, I mean our nutrition and just going through the transition that you need to go through at a certain age, we have done that. We've done it as a team. And I think that in a way Kirk has helped me achieve that through Don, and Don has sort of helped everybody. And Don is with us because Don was hired to help me, so it's kind of like this weird domino effect. And that's been a great thing for us. I mean I feel that one of the things I've naturally been able to kind of bring to them, is some of the medieval warlord, primitive caveman ingredients.

SC: YOU WERE WITH OZZY. IS IT HARD TO COME TO A SITUATION AND BE ONE OF THE ROCK STARS? IS IT HARD TO CARRY ON BEING WHO YOU ARE? DO YOU FIND YOU HAVE TO DEFEND YOURSELF AGAINST GREATER TEMPTATIONS, LIKE EGO? DO YOU HAVE TO DO A GUT CHECK EVERY SO OFTEN?

RT: You know what, actually, I feel that I went through that already.

SC: WHEN?

RT: Probably there was a time when—I've always felt it's so important to keep your feet firmly planted on the ground, and really, really try to keep it real as much as possible. There's so much plastic—

SC: BULLSHIT.

RT: Yeah, yeah. The music industry can be so plastic. And I guess because I've experienced a little bit of that, it's like a roller coaster ride and I've experienced the dip in it. That was a wake-up call for me. I've experienced the down side where you're looking forward to a particular tour, you think you're in, and all of a sudden you find out that you're not in. It kind of shifts your life for a year or two. And I've experienced that. There was a while there where I hadn't recorded an album since Infectious Grooves. Even when I was with Ozzy, I hadn't recorded an album in a long time until finally we did

the live Budokan, and "Down to Earth." But it was quiet. I was wondering if I'd ever make an album again.

SC: SO WHEN YOU FEEL LIKE YOU COULD GET HIGH ON THE HOG, YOU LOOK BACK AT THAT?

RT: Yeah, exactly.

SC: DOES THAT HAPPEN? IT'S A RARIFIED ENVIRONMENT. IT'S HARD WORK AND ALSO A LEVEL OF COMFORT. DO YOU EVER CATCH YOURSELF AND SAY 'WHOA!?'

RT: I always try to be aware of that. That was kind of why I think it was really important for me to go out there and focus on the music and become better. When I did the Black Label tour and when I toured with Jerry, it was like exactly, it was like, man, go out there and have fun and kick ass. It'll make you better. Get out there with your friends and play. And you don't have to play or perform all the time—

SC: SO THIS IS VERY VOCATIONAL FOR YOU.

RT: ...with the music and performance. I think that's a gift, and I appreciate that now more. There was a time where maybe I didn't appreciate it as much, and I might have been riding a bit of a cloud.

SC: YOU MEAN RECENTLY?

RT: No, not recently. Recent, like 'til this day, with this band, I appreciate every day that I'm here. And that's how it's been for the last few years. And I still try to keep it real.

SC: LET'S TALK ABOUT FAMILY AND HAVING A CHILD. THAT'S AS REAL AS IT GETS.

RT: Absolutely. People that have children know, and ones that don't will find out if they choose to have them. It is an injection of passion that you cannot imagine. It's an incredible rush and there's nothing like it. It's so grand. It's so massive. Words can't really describe it. I'm still learning from it, I'm still being blown away by it. The first smile, the first laugh. I have a long way to go still. We're talking about a three month old child here, and you've been through a lot of it already, obviously. But, and it just goes on and on, and I think that's amazing. I am learning how to be a father. But it's just an incredible thing. I had no idea. I always say that. When I talk to other people that have kids, I always say 'I had no idea.' You know, it's like I've seen the light! And I raise my hands in the air, and 'I've seen the light.' So it's pretty amazing to have that in my life now, and also to have this amazing opportunity to be a part of Metallica. It's been a lot of fun and it's been an enlightening experience for me.

SC: SO WHAT DOES 2005 HOLD FOR YOU? KIRK IS PRETTY UNEQUIVOCAL THAT IT'S SIX MONTHS OFF.

RT: I just roll with it all, and personally I would like to get back in the thick of it, hopefully early next year. Lars and I were hoping to get into it. Maybe Lars has changed his mind now.

SC: GET INTO IT AROUND MARCH OR SOMETHING?

RT: Yeah. For me I thought it would be nice to get working late February or sometime in March. Maybe that's pushing it *(apparently so – ED)*. But I'm looking forward to having some of the winter off to be able to do some snowboarding and maybe go on some surf trips.

SC: BUT BY THE SUMMER YOU'RE LOOKING AT BEING IN THE THICK OF WRITING AND RECORDING.

RT: Yeah, I'd like that. I love summer but I also know that at that point I would be jonesing to get back with the boys, make some music. And for that reason I'll probably be playing as much as possible on my own, to prepare for that. That's the one thing, is getting away from it all, as far as music goes, it really, really fuels that fire and makes you hungry.

So I think taking the break, there's something good in that obviously, because I think it'll really get us fired up, and we'll miss each other and we'll want to make some kick-ass music. But for me, six months is a little bit long, man!

whiplash

Q **Please finish this sentence: 'Having done so much in the last 20 years, my goals for the next 20 years are...'**
Dave Sharma, Halifax, Canada

KH: Not to do as much.

JH: Figuring out why I did 20 years of that.

RT: To surf as much as possible, learn to play flamenco guitar.

LU: Staying alive.

Q **Your plane crashes/boat sinks/road crumbles leaving you all stranded on an island. As time passes you are left with no choice but to eat one another. Who would get eaten first and why?**
Keith Baker, Forres, UK

KH: Cannibalism is never a last resort. It's true because I've thought about it. We would slowly contribute body parts to use as fish bait to try and catch fish to sustain ourselves. And it would probably have to start with fingers, and I think a poker game would start that off.

LU: Jason Newsted because he's not in the band anymore.

JH: Kirk, he's the healthiest.

RT: I wouldn't eat any of them, I'm on a vegetarian trip right now.

Q **How long have you been surfing? Which kind of waves do you prefer? Favourite spots in the world? Have you ever surfed in Spain or Southern France?**
Manuel Trecu, San Sebastian, Spain

KH: Surfing for three years, I like head high waves with clean shoulders that are long, anywhere on the west coast and never surfed in those spots but plan to someday.

RT: Surfing since about '82. Favorite waves are in Hawaii and Tahiti, but I've recently discovered the Algarve region of Portugal which I think is amazing. I have yet to surf in Spain and Southern France but I look forward to it. Let's hook up.

Q **James, what you do when you have desire of going to the bathroom in the half of a long song?**
Miguel Roman, Talcahuano, Chile

JH: All bodily functions stop when I'm onstage...I think I sweat it out instead.

Q **James, I've noticed some new tattoos on your arms. What are they and do you find them addictive?**
Mandeep Matharu, Dartmouth, Canada

JH: Painful and addictive? No. I'll tell you after the next one, no, the next one...

Q **James, What the hell was that hot rod thing you were driving in "Some Kind Of Monster" when you got pulled over, and where did you get it? It kicks maximum ass!**
Evan Perlman, Livingston, NJ

JH: The most dangerous toy I own. My friend Dennis sold it to me if I promised him I wouldn't kill myself in it. It's a '23 Ford t-bucket.

Q **Lars, I was wondering if there were any hard feelings between you and Sean Fanning (Napster guy)? Because I have been trying to get to a Meet and Greet for some time but I'm a little worried because my name is Nate Fanning, from Edmond OK.**
Nathaniel Fanning, Edmond, OK

LU: No.

ED: Anything else?

LU: No...would you like me to expand on that? No hard feelings.

Q **Lars, after getting the opportunity to see "Some Kind of Monster," one of the scenes that stuck out for me was the one with you and Dave Mustaine. What did it feel like for you to hear him say the things he did? P.S. The movie helped change my perception of you for the better. Fin media.**
Jason Hoffman, Mankato, MN

LU: Thank you. Total and utter disbelief **(hearing him say the things he did – ED).**

Q **Lars, there sure is a lot of tongue action on your part when you're playing the drums. Have you ever bitten your tongue during a show?**
Michelle Hite, Craigsville, VA

LU: No.

ED: Is that it?

LU: Would you like me to expand on that? No, not that I'm aware of. Ask Michael Jordan the same fucking question!!!

Q **Rob, who gave you the nickname, 'The Samurai Whiskey Warlord,' and is there a good story behind it?**
Aaron Sinclair, Bellingham, WA

RT: Whiskey Warlord came from Zakk Wylde, it's related to our expe-

rience with Crown Royal Canadian whiskey. Samurai came from my influence with the classic kung-fu movies, and how I choose to incorporate and infuse the performance with bass and ninja moves. Check out, for example, "Enter The Dragon." And I think a fan came up with the latest 'shaolin' incarnation. It's in relation to a stylistic

martial arts/bass performance strain of things.

Q Rob, what was the hardest change you had to deal with to be able to adapt to the world of Metallica?
Paul Awad, Montreal, Canada

RT: The workload is extremely challenging, when you combine the catalogue of music with the physical demands on their stages, it's pretty intense. It's also very demanding with the media stuff. Metallica's a freight train that keeps moving forward, and you gotta hang on tight and always, if you can, be a few steps ahead of the guys as well.

Q What was your job before you were a musician?
Tom Nemeth, Johnstown, PA

KH: I've had several, but the most pathetic was working at Burger King.

JH: Being a pissed off teenager. That was before and after being a musician. But seriously, I worked in a sticker factory, stock manager in a sticker factory.

RT: I had many, but primarily I did a lot of construction work. I laid and refinished hardwood floors, I also worked quite a bit in drywall. I was a baker, I made pizzas, I was a sales rep for a long distance phone company and a pimp! Just kidding on that one.

LU: Newspaper delivery boy and gas station cashier.

Q Kirk, why do you wear what looks like a strip of white tape around your picking hand?
Bradley Chandler, Cedartown, GA

KH: Because of my aggressive picking style. If I don't wear that tape, that side of my hand gets cut and before I know it there's blood everywhere. But actually it makes me play faster (just kidding!).

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ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

SHIPPING AND HANDLING Use the following table to determine your shipping and handling charges. **Outside the US, please double these charges.**

Subtotal is $4.99 or less	$3
Subtotal is between $5 and $24.99	$6
Subtotal is between $25 and $69.99	$10
Subtotal is over $70	15% of Subtotal

SUBTOTAL $ _____

7.75% SALES TAX (**CA ONLY**) $ _____

SHIPPING & HANDLING $ _____

TOTAL $ _____

PAYMENT METHOD

☐ Check
☐ Money order
☐ Credit card

CARD NUMBER _____

EXPIRATION DATE _____

SIGNATURE _____

Members may order online at **www.metclub.com**, or fax credit card orders to (415) 458-1752. We accept American Express, Discover Card, Visa and MasterCard as well as checks and money orders (in US Dollars only). Checks/money orders should be made payable to The Metallica Club. Please allow 3 weeks for processing ALL checks. Mail to: 369 B Third Street, PMB # 194, San Rafael, CA 94901-3581 USA. For order inquiries, email **order@metclub.com**.